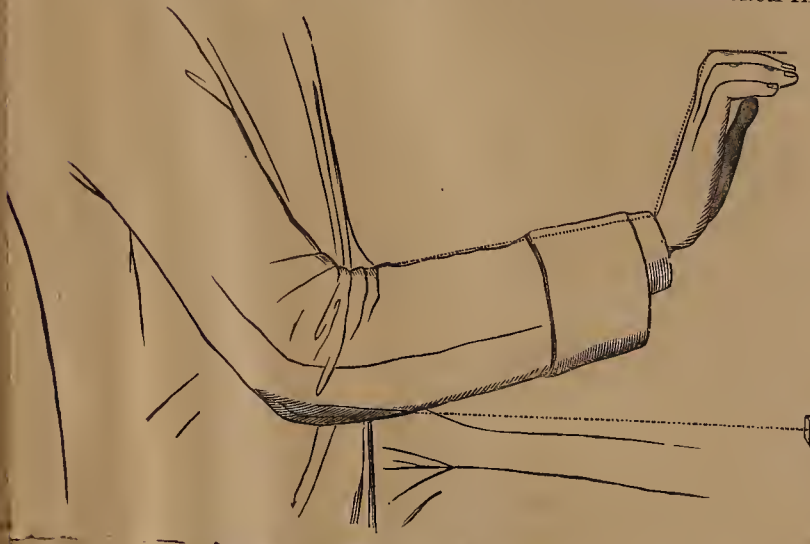
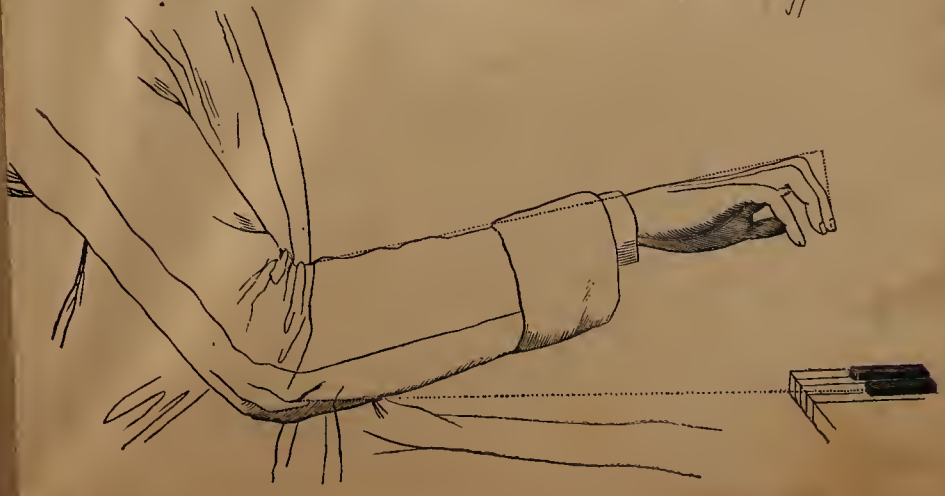
ILLUSTRATED POSITIONS OF THE HANDS.

No. VIII. POSITION OF THE FINGER AFTER THE KEY HAS BEEN STRUCK.

No. IX. COMBINED TOUCH FROM ELBOW AND WRIST, STRIKING FROM THE WRIST.

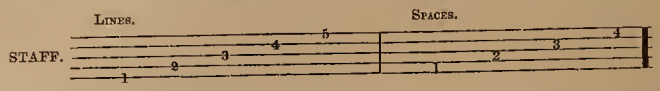


No. X. COMBINED TOUCH FRO[illegible] AND WRIST, STRIKING FROM THI[illegible]



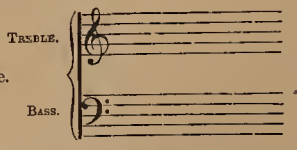
RUDIMENTS.

There are seven notes in music, which are called after the first letters of the Alphabet, A, B, C, D, E, F, G, and repeated according to the compass of the instrument. The notes are placed on and between five lines or spaces, called a Staff.



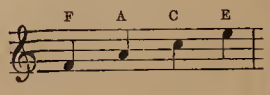
Pianoforte music is composed on two Staves the upper staff is used for the Treble or G Cleff, the highest part, and is generally played with the right hand. The lowest staff is used for the Bass or F Cleff, the lowest part, and is generally played with the left hand.

Both staves are connected with a brace.

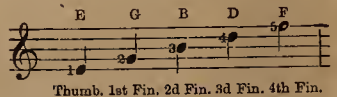


Striking the note on the first line of the treble, E, with the thumb of the right hand, and omitting one key, and each second key struck with the next finger will give to the pupil the five notes on the five lines, while the four omitted keys, between the fingers, are the notes on the spaces.

Knowing where the note on the first line is, will easily guide the pupil to find the notes on the five lines, and to use the four omitted keys for the four spaces.

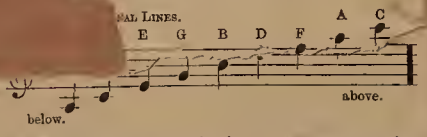


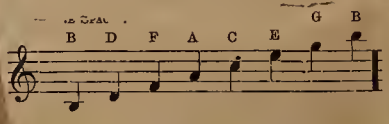
Notes on the Lines.



Thumb. 1st Fin. 2d Fin. 3d Fin. 4th Fin.

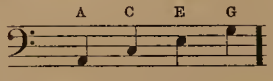
...er or lower notes, short lines are used above ... staff, called ledger lines, equidistant from the lines of ...itting one key for the space.



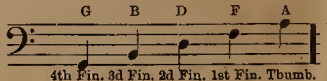


The bass notes are learnt in the same manner as the trel... note on the first line in the bass is called G, striking this note with the fourth finger of the left hand, omitting one key for the space, and the other fingers successively will strike the notes on the five lines, while the four omitted keys, between the fingers, are the notes on the spaces.

Notes on the Spaces.



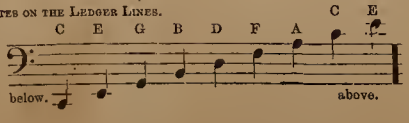
Notes on the Lines.



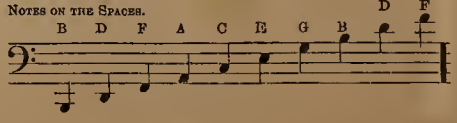
4th Fin. 3d Fin. 2d Fin. 1st Fin. Thumb.

Additional or ledger lines are also used in the bass cleff, omitting one key for the note on the space.

Notes on the Ledger Lines.

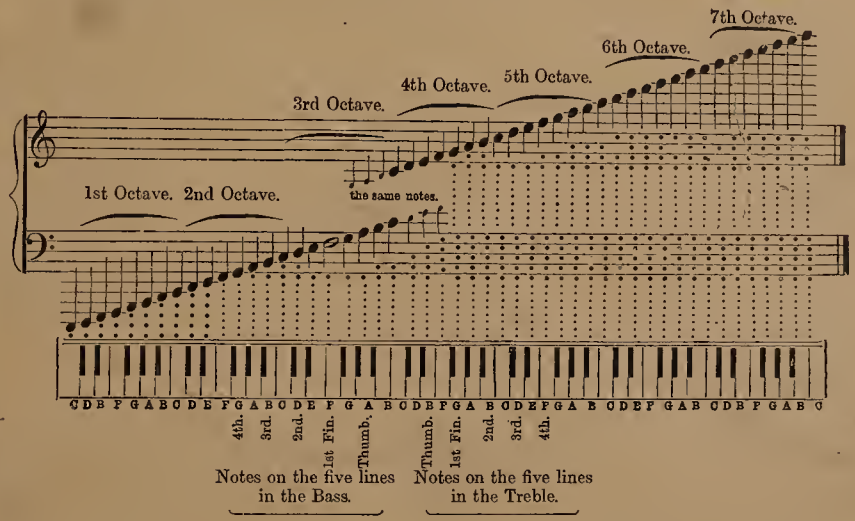


Notes on the Spaces.



KEY-BOARD OF A SEVEN-OCTAVE PIANO.

COMMENCING ON C IN THE BASS AND ASCENDING TO C IN THE TREBLE.



TIME TABLE.

OF THE VALUE OF THE NOTES

Semibreve.

A Whole note 𝅝 is equal to

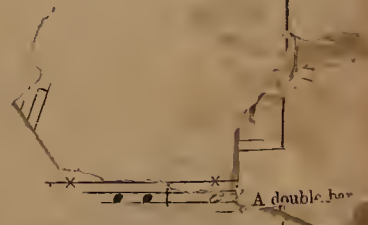
2 Halves 𝅗𝅥 𝅗𝅥 Minim.

Or 4 Quarters ♩ ♩ ♩ ♩ Crotchet.

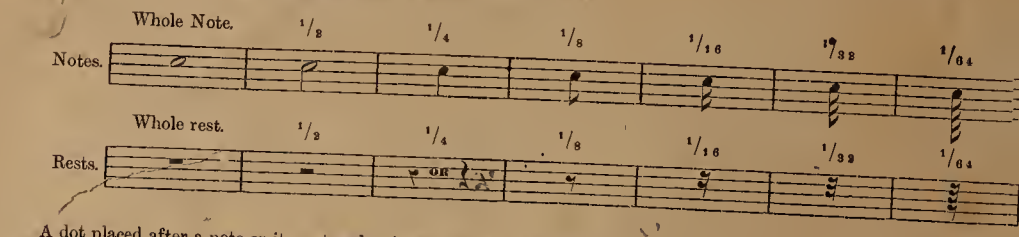
Or 8 Eighths ♫ ♫ ♪ ♪ Quaver.

Or 16 Sixteenths 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 Semi-quaver.

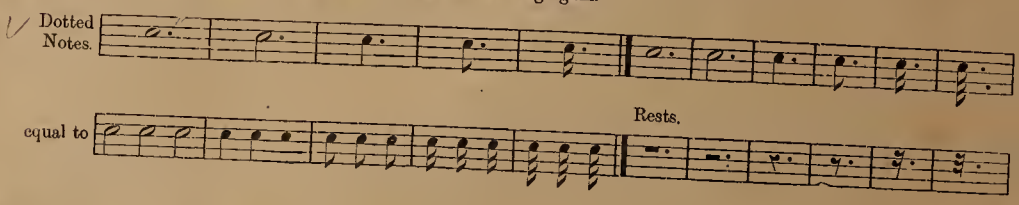
Or 32 Thirty-seconds 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 Demi-semi-quaver.



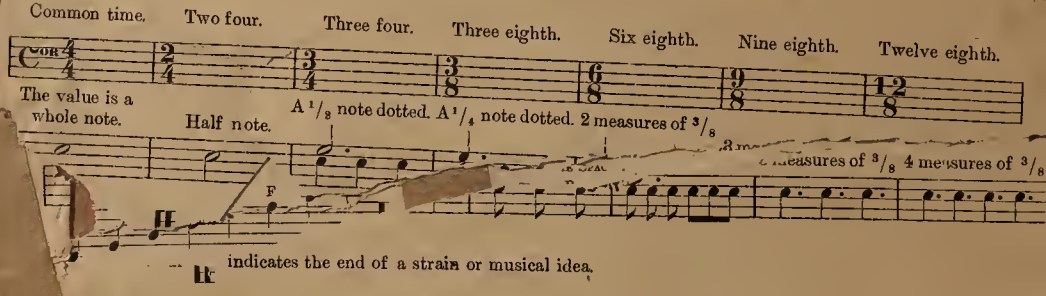
The Notes have their corresponding Signs of silence, called RESTS.



A dot placed after a note or its rest makes it one-half as long again.



Every piece of music is divided by bars, thus, and the space and contents between two bars is called a measure, and the time contained in each measure is marked in the beginning of every piece. The various degrees of time and value of the measure is as follows:



indicates the end of a strain or musical idea.

THE SHARP ♯, FLAT ♭, AND NATURAL ♮.

The sharp placed before a note, raises it half a tone, for which purpose the next key above the note must b struck, whether white or black, as each key respective to its next, is a half tone.

The Flat placed before a note, lowers it half a tone, for which purpose the next key below must be struck whethe white or black. The double ♭♭ lowers the note a whole tone.

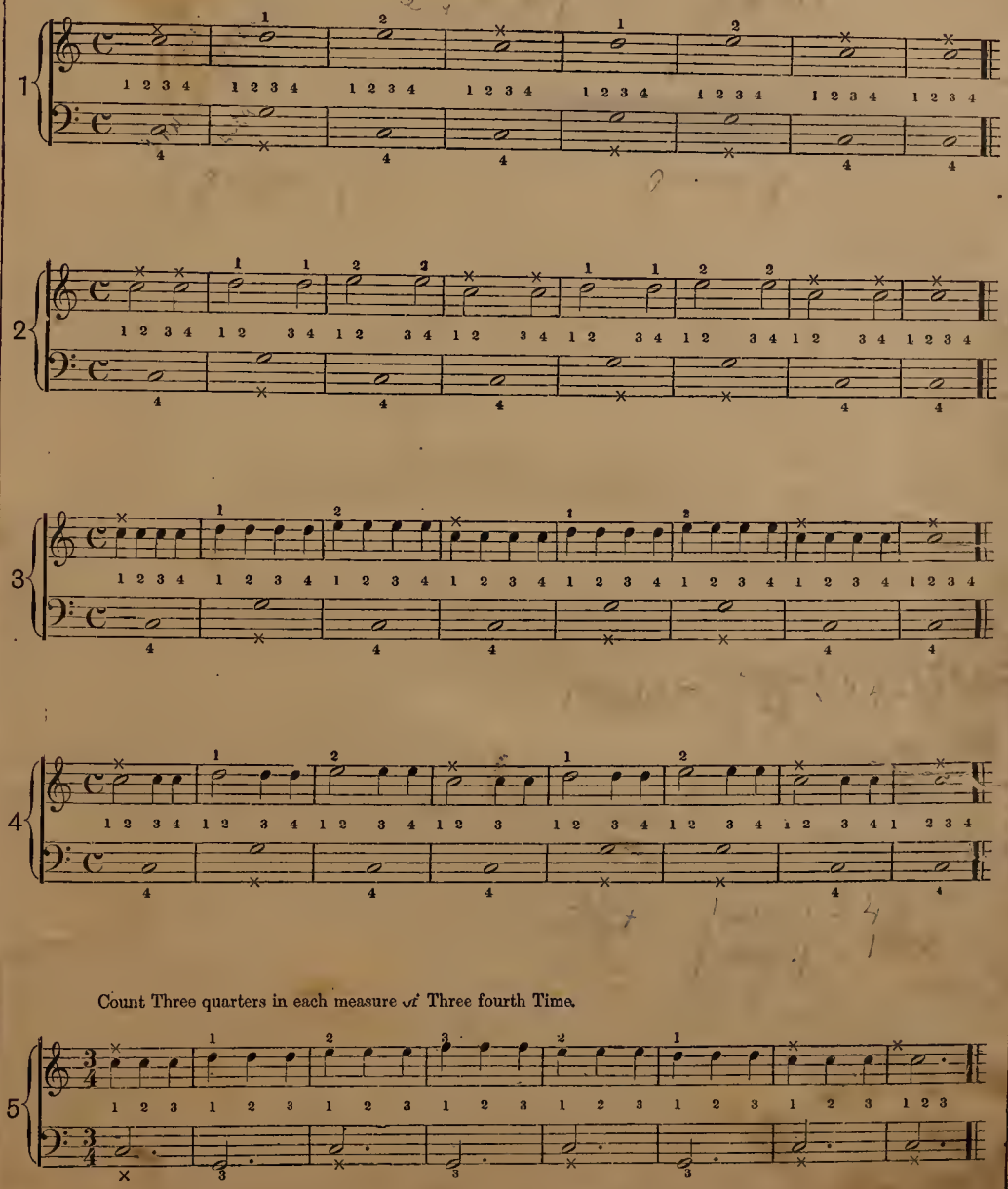
The double Sharp × raises the note a whole tone.

The Natural dissolves the influence of a sharp or flat and restores the note to its primitive state.

The position of the learner, at the Piano, must be erect, sitting opposite to the middle of the Key-board, and of such a heighth that the elbows are not lower than the Keys; the wrist is raised above the arm, and the elbows must hang gracefully. The tip-ends of the fingers (but not the nails) are to strike the Keys; the thumbs must not hang careless below the keys.

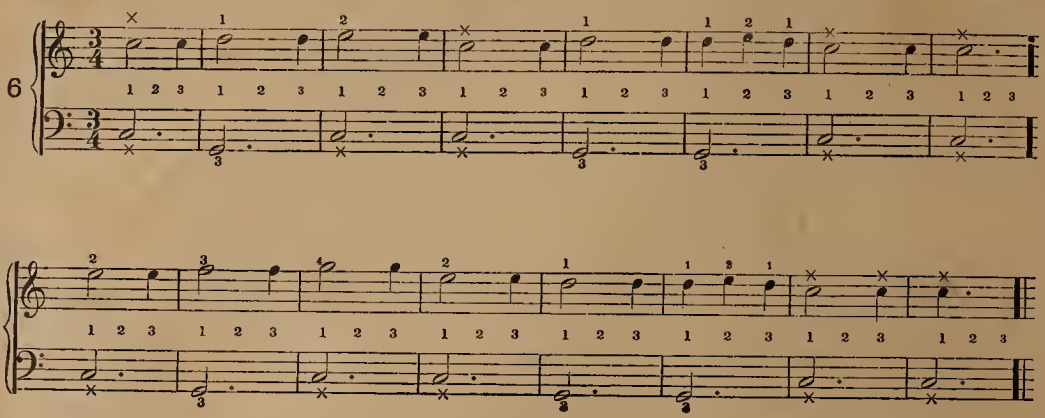
Practise slow and count aloud, as long as you remain in the Instruction Book, and until the ear is accustomed to conceive the right time without counting.

Play at once with both hands, minding the Finger marks, and count with an equal breath Four quarters in each measure in Common Time.

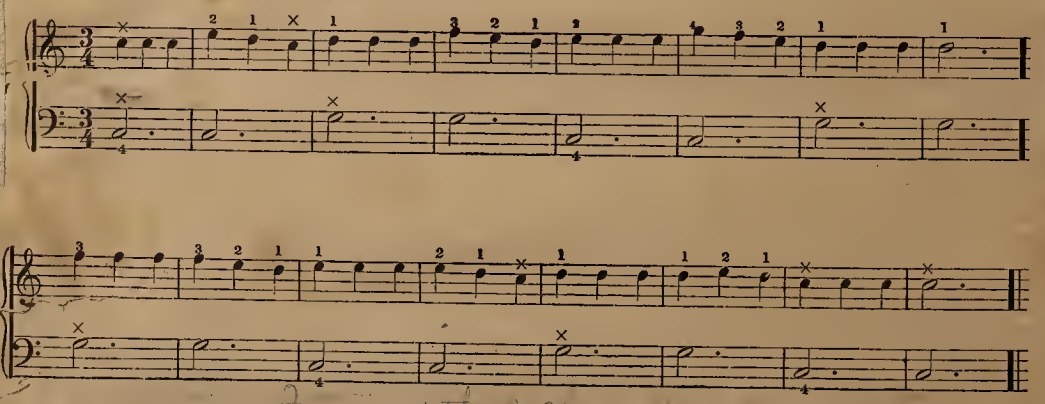


Count Three quarters in each measure of Three fourth Time.

Count three quarters in each measure and observe, that a dot after a half note increases its value one quarter note.

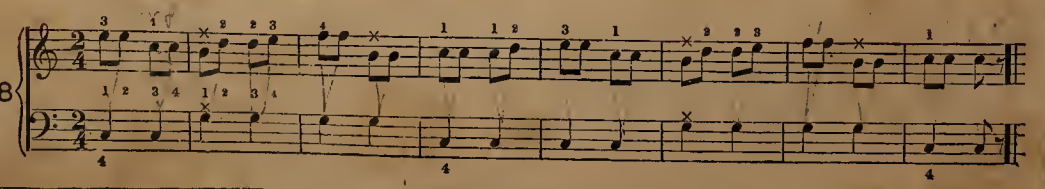


Count three quarters in each measure.



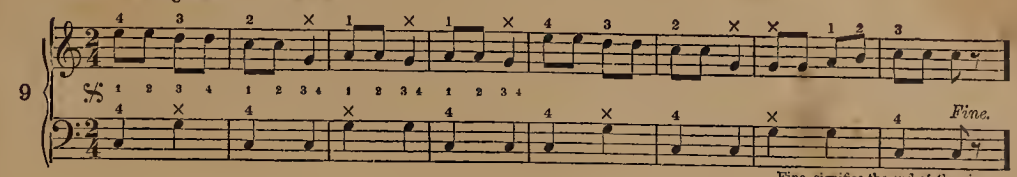
LUCY LONG.

Count four eighths in a measure of Two fourth Time.

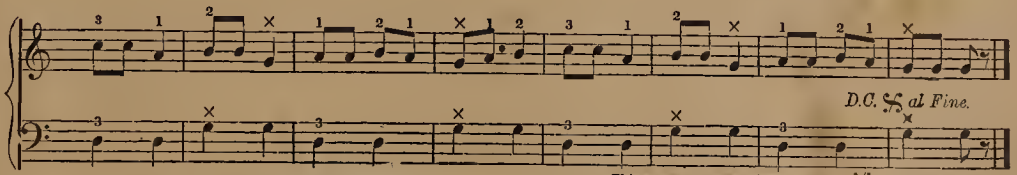


PLEASURE TRAIN POLKA.

Count four eighths in each measure.



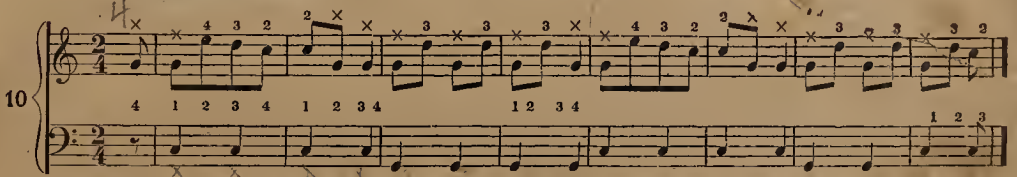
Fine, signifies the end of the piece.



This means, to repeat from this mark 𝄋 to the fine or end.

FRA DIAVOLO.

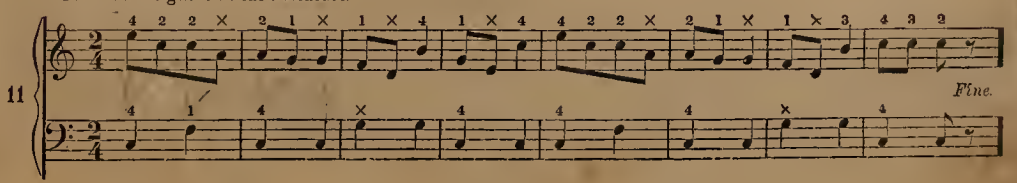
Count four eighths in each measure.

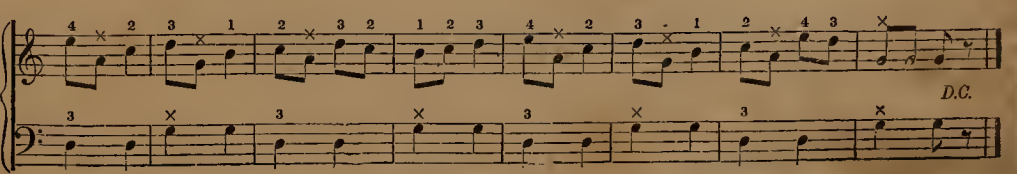


This piece begins with the fourth eighth of the measure and the last measure contains only three eighths, if the piece is repeated, it will be complete.

SONTAG POLKA.

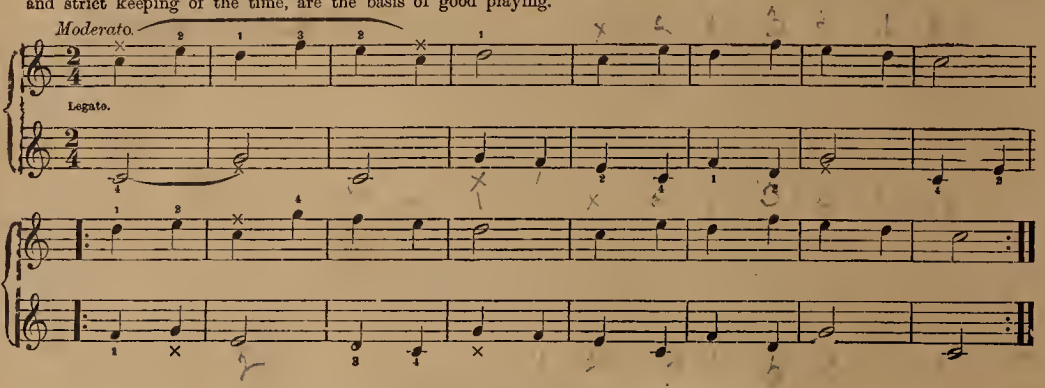
Count four eighths in each measure.





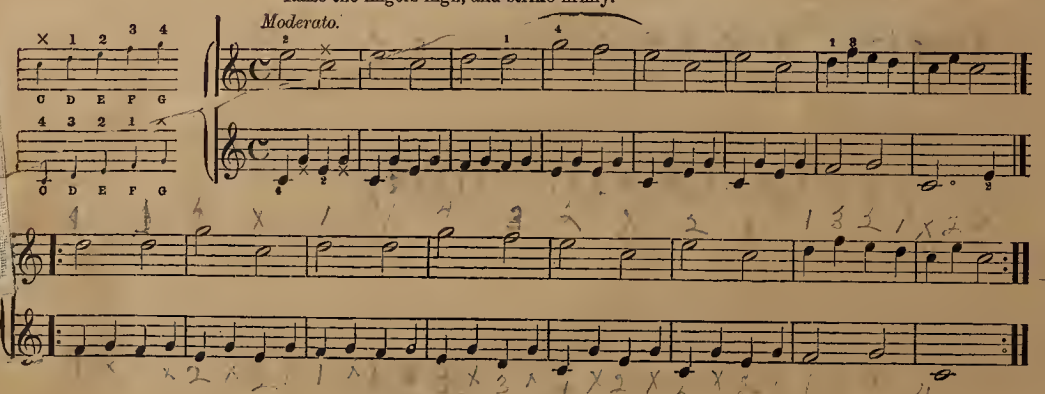
RECREATION. No. 1.

The pupil must not forget that a good position of the body, the arms, and the fingers, as well as a good touch, and strict keeping of the time, are the basis of good playing.



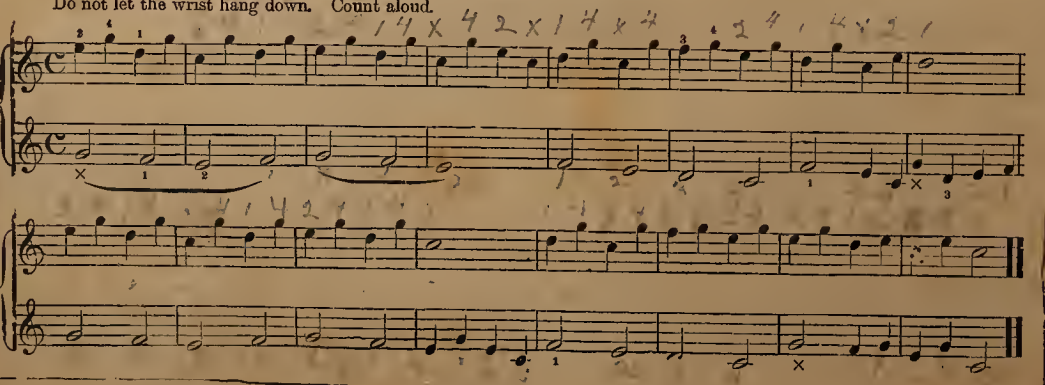
RECREATION. No. 2.

Raise the fingers high, and strike firmly.



RECREATION. No. 3.

Do not let the wrist hang down. Count aloud.

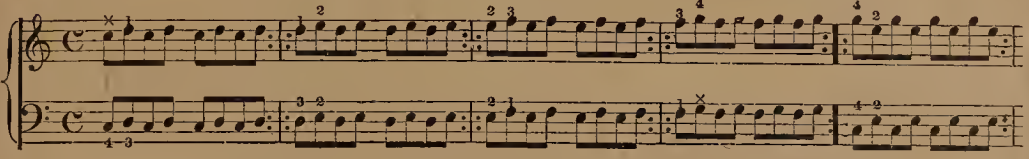


FINGER GYMNASTICS.

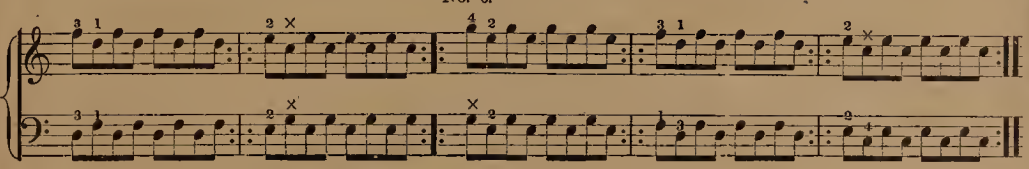
Finger Exercise should be practised with each hand separately, slowly, and with precision,

No. 4.

No. 5.



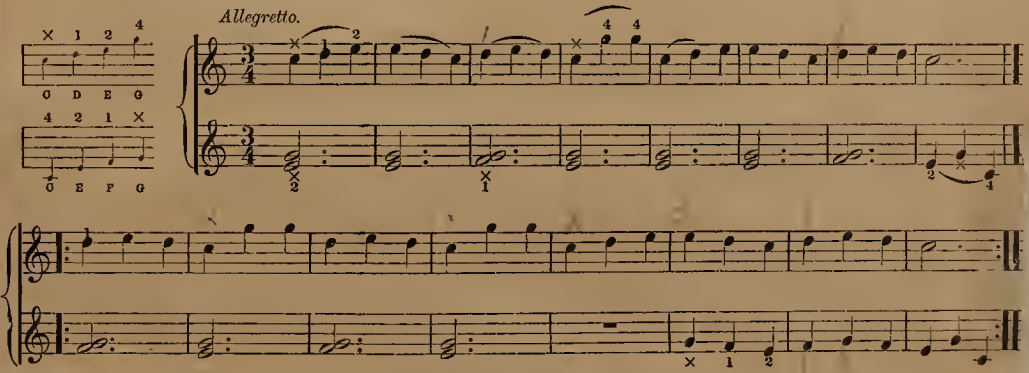
No. 6.



RECREATION. No. 4.

Count Three in each measure.

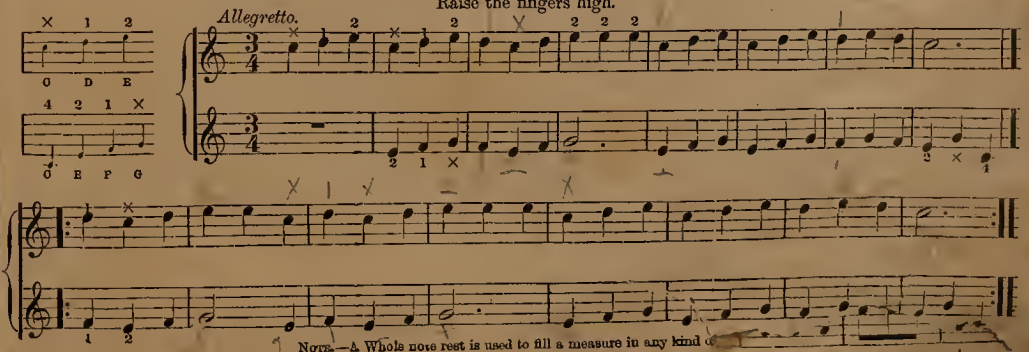
Allegretto.



RECREATION. No. 5.

Raise the fingers high.

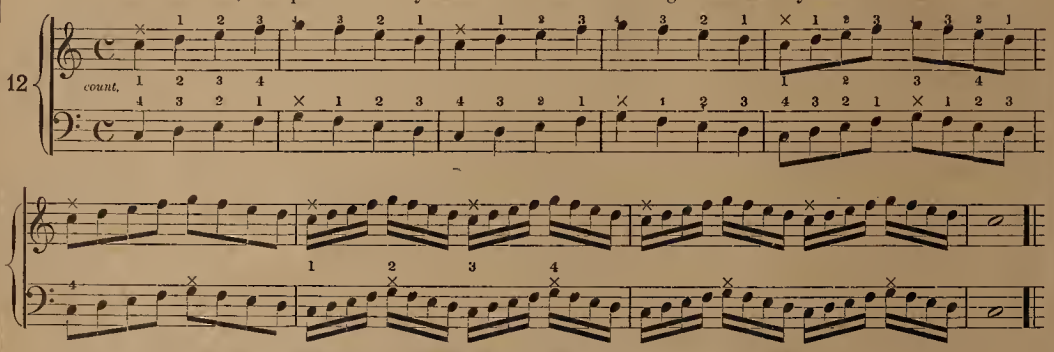
Allegretto.



1. Note.—A Whole note rest is used to fill a measure in any kind o

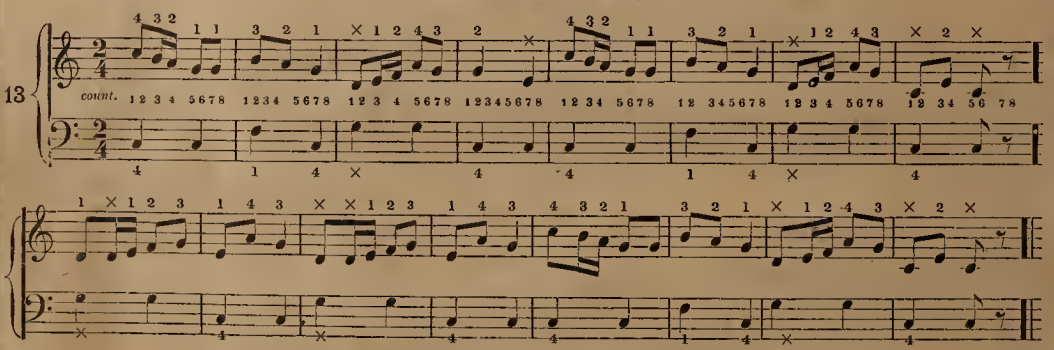
PRACTISE FOR BOTH HANDS.

Count slow and even, four quarters in every measure. Do not lift the finger from one key until the next is struck.



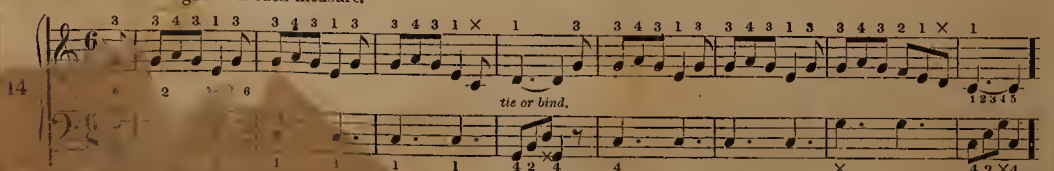
To ascertain the correct Time of the sixteenth, the best plan is to count eight sixteenths in every measure at first, as the pupil is often inclined to play one sixteenth longer than another.

AIR FROM LINDA.

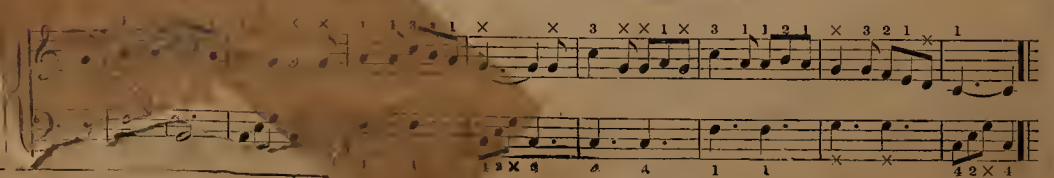


CARRY ME BACK TO OLD VIRGINIA.

Count six eighths in each measure.



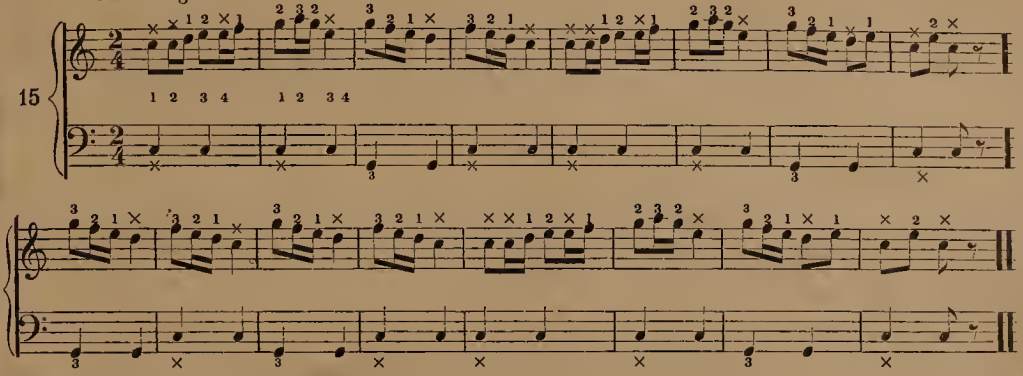
A ti th is not struck but held for its full value of time.



LONG, LONG AGO.

Count 4 eighths.

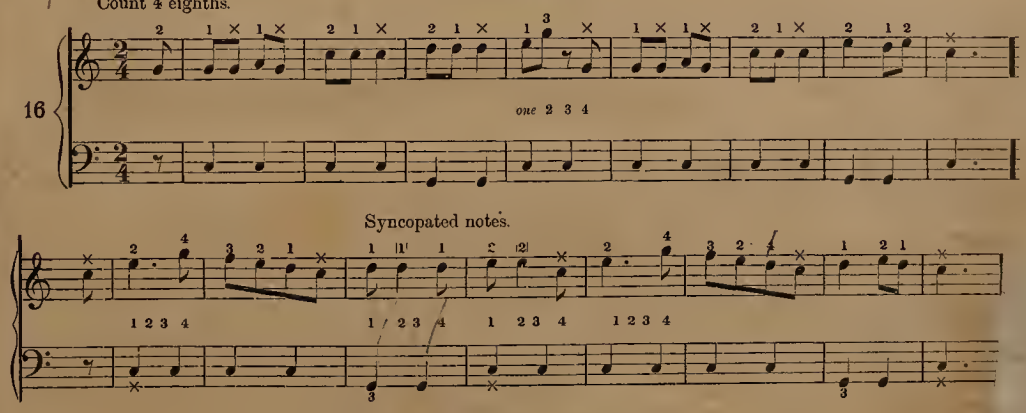
15



FEW DAYS.

Count 4 eighths.

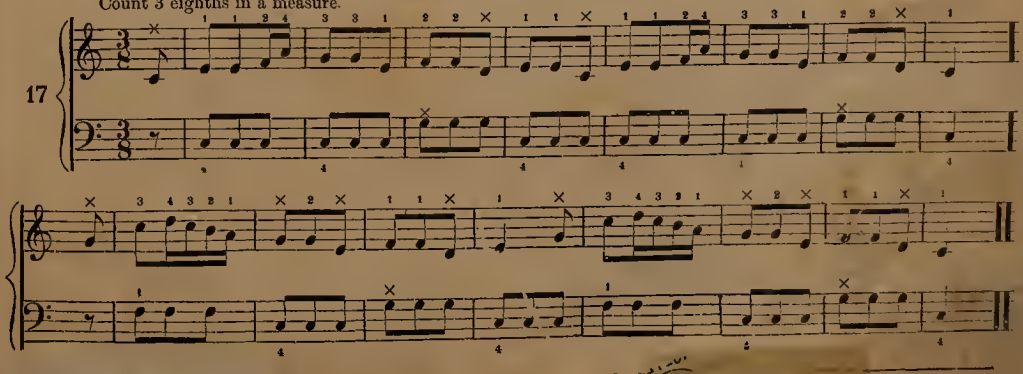
16



HOME. (As a Waltz.)

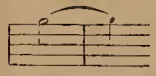
Count 3 eighths in a measure.

17

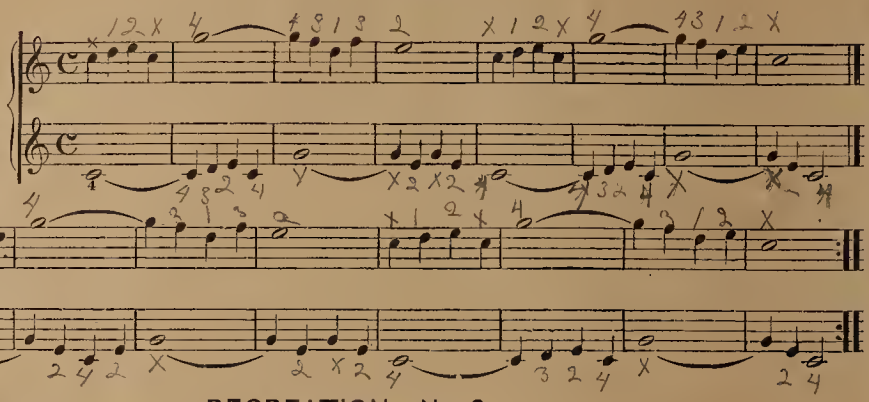


STUDY OF THE BIND.

BIND.



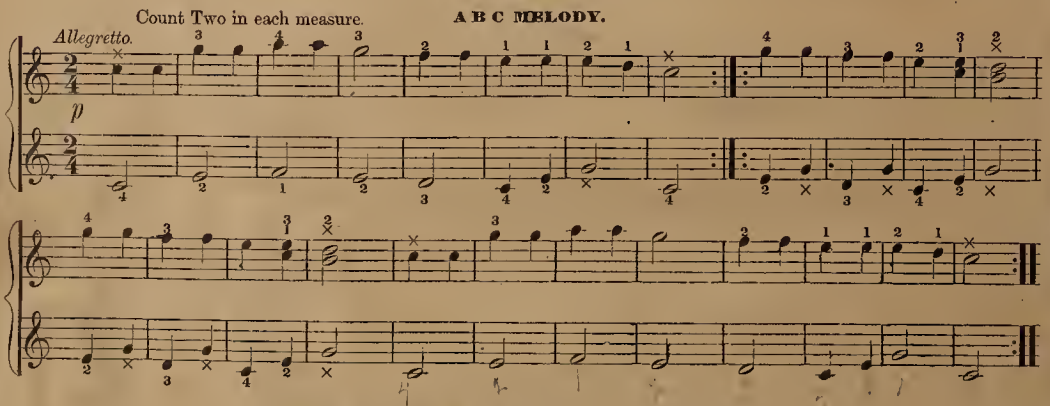
The second note must not be struck, but the finger must be held down the full time of both.



RECREATION. No. 6.

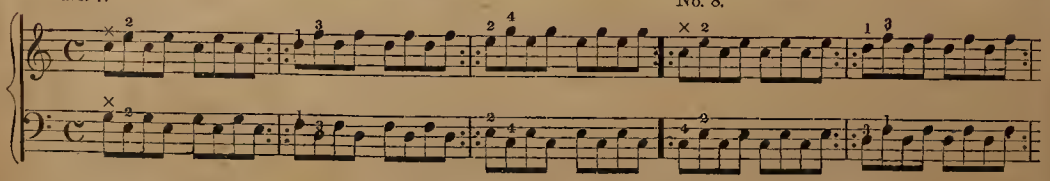
Count Two in each measure.

A B C MELODY.



FINGER GYMNASTICS.—Continued.

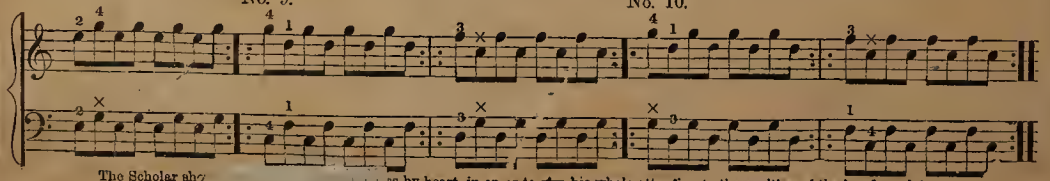
No. 7.



No. 8.

No. 9.

No. 10.

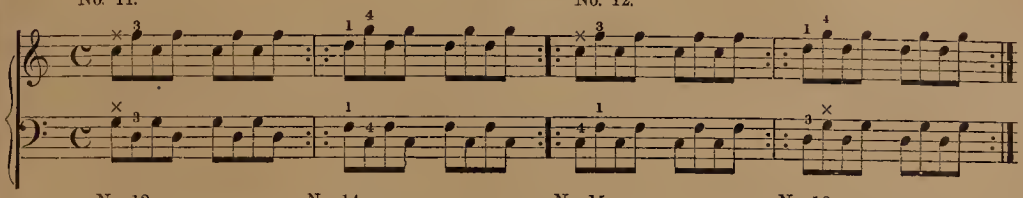


The Scholar sho[illegible] es by heart, in order to give his whole attention to the position of the hands and fingers.

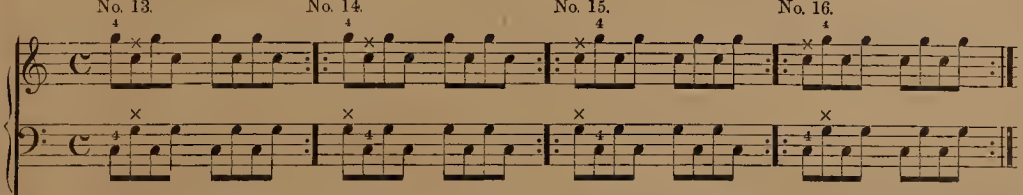
FINGER GYMNASTICS—Continued.

The unoccupied Fingers must be kept at an equal distance from the keys, and not be allowed to sink down before striking them.

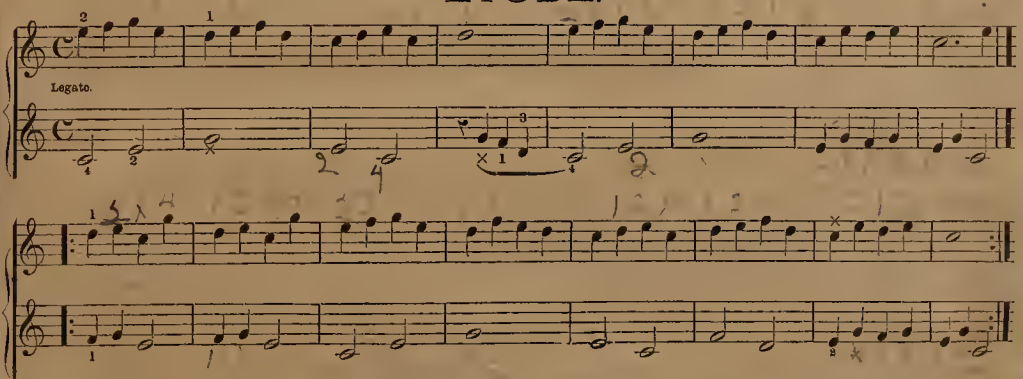
No. 11. No. 12.



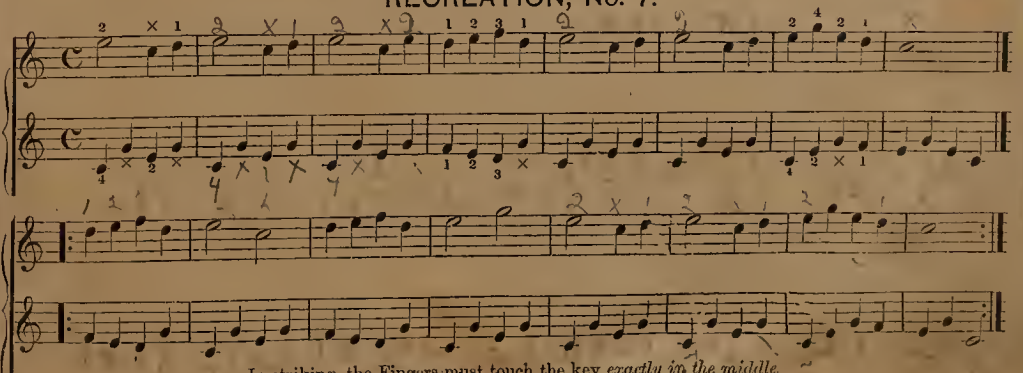
No. 13. No. 14. No. 15. No. 16.



ETUDE.



RECREATION, No. 7.

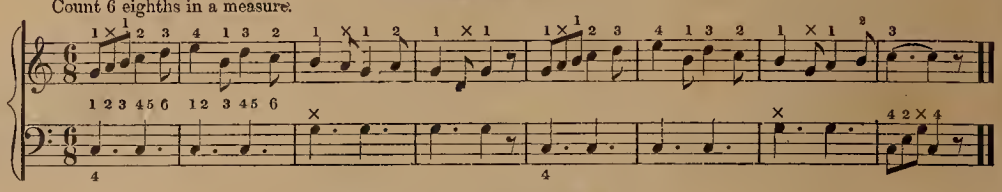


In striking, the Fingers must touch the key *exactly in the middle.*

BOHEMIAN GIRL.

Count 6 eighths in a measure.

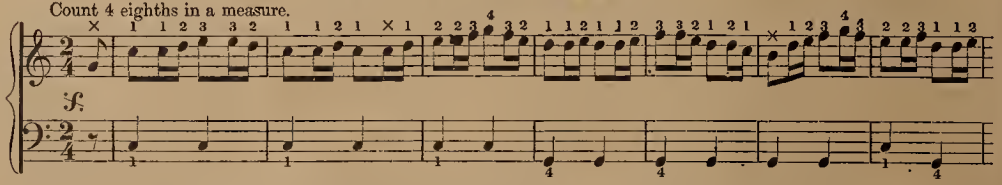
18



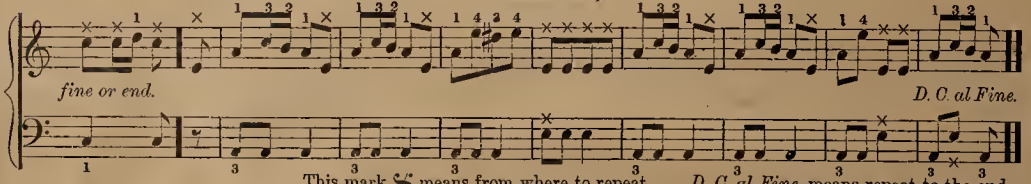
GRAND RUSSIAN MARCH.

Count 4 eighths in a measure.

19



* accidental Sharp.

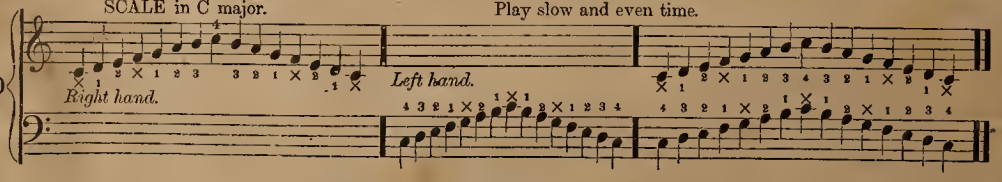


fine or end. *D. C. al Fine.*

This mark 𝄋 means from where to repeat. *D. C. al Fine*, means repeat to the end.

SCALE in C major. Play slow and even time.

20

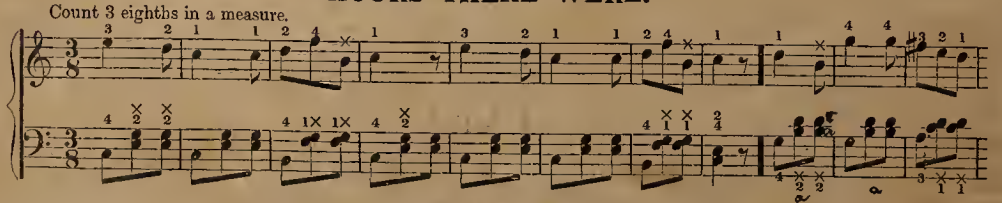


Right hand. *Left hand.*

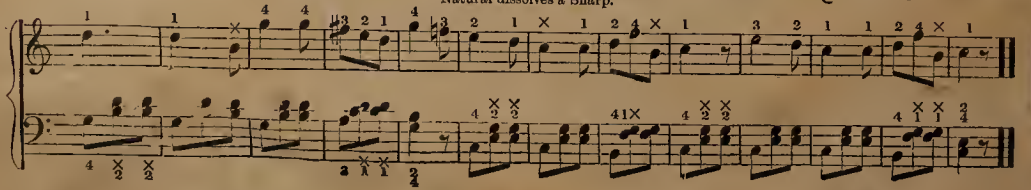
HOURS THERE WERE.

Count 3 eighths in a measure.

21

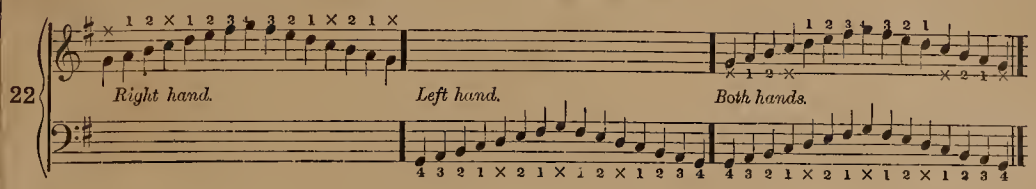


* Natural dissolves a Sharp.



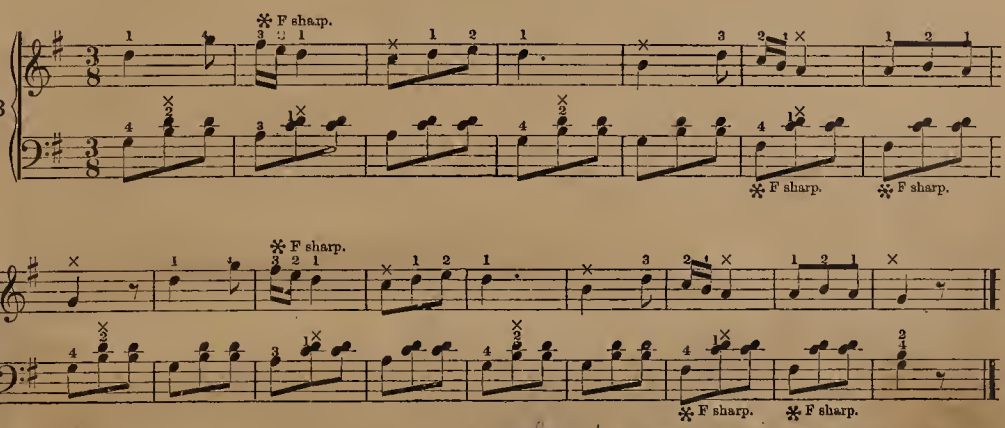
SCALE in G major. The F in this scale is Sharp. Play slow and even.

22



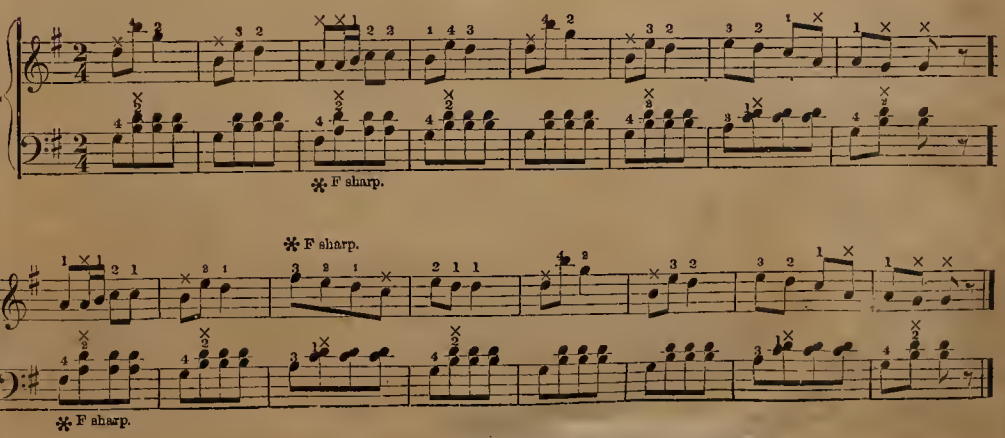
LUCREZIA BORGIA.

23



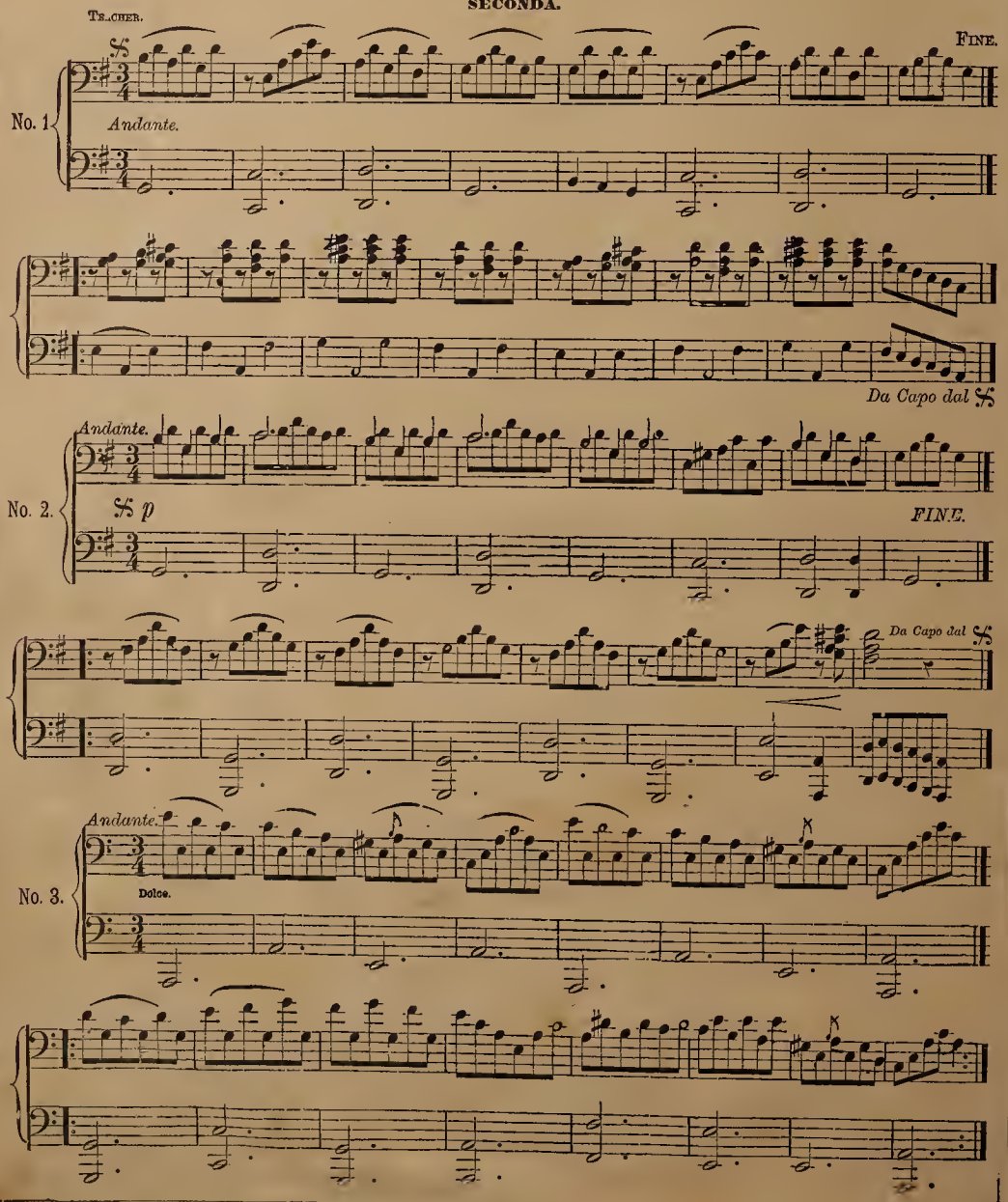
RAILROAD GALOP.

24



ETUDES FOR FOUR HANDS.

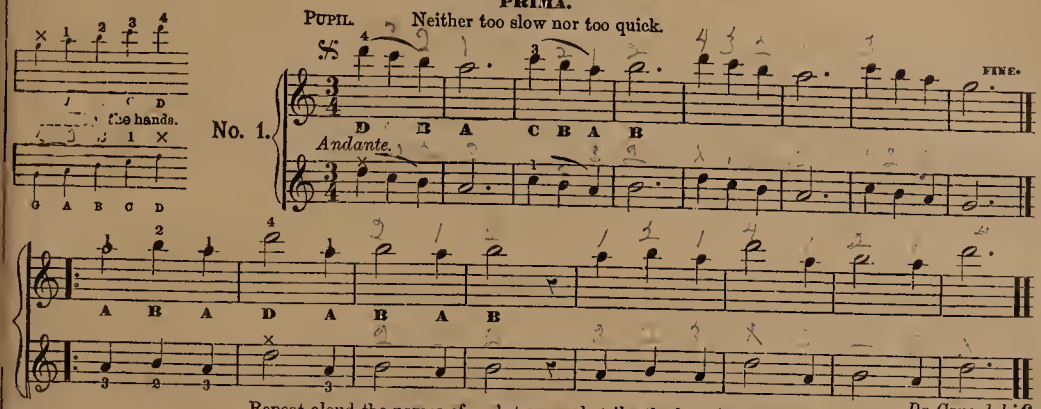
SECONDA.



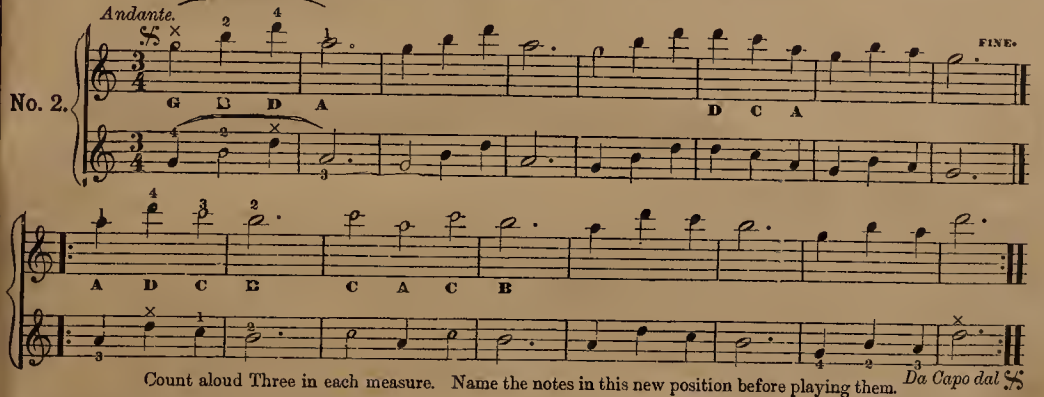
ETUDES FOR FOUR HANDS.

PRIMA.

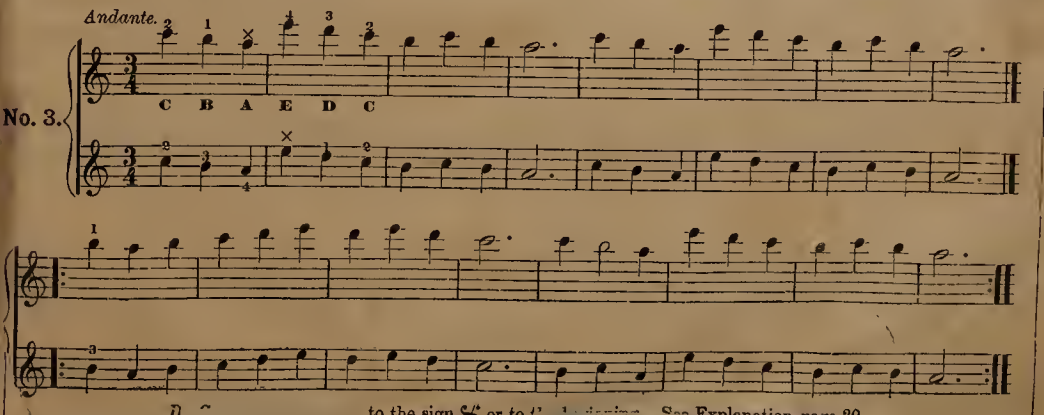
PUPIL. Neither too slow nor too quick.



Repeat aloud the names of each tone, and strike the key the same time. *Da Capo dal* 𝄋

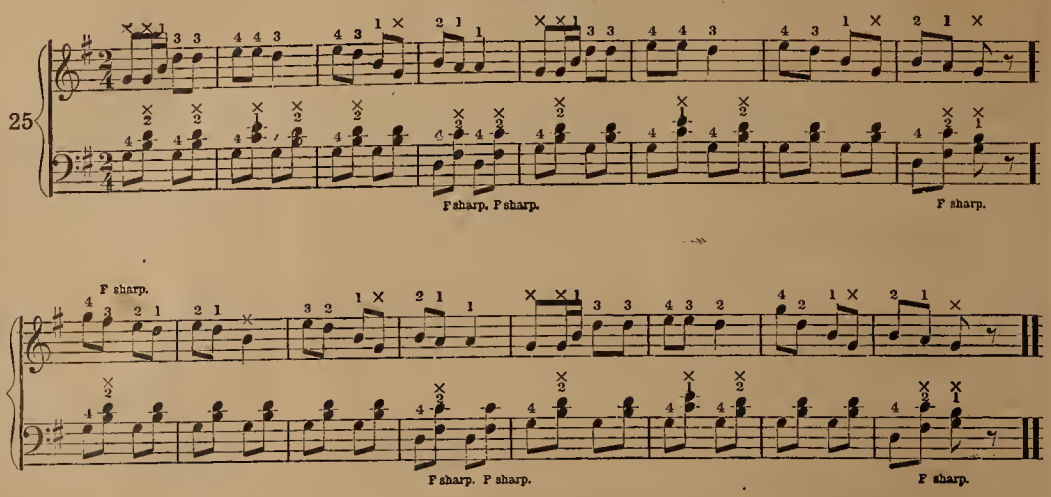


Count aloud Three in each measure. Name the notes in this new position before playing them. *Da Capo dal* 𝄋

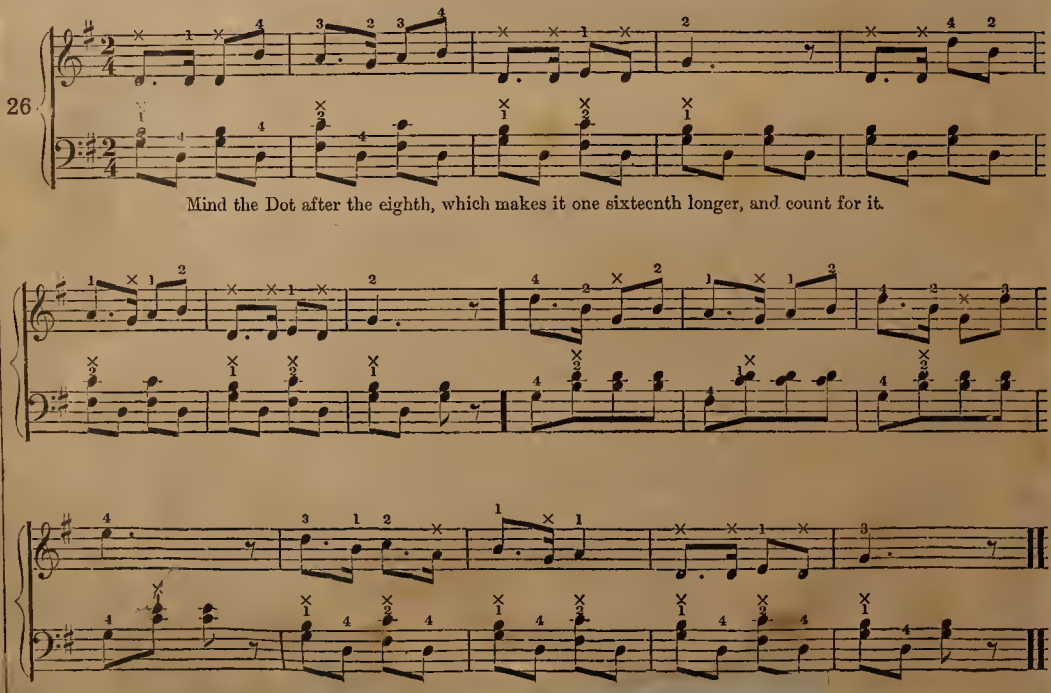


D to the sign 𝄋 or to [illegible] See Explanation, page 20.

ROSA LEE.

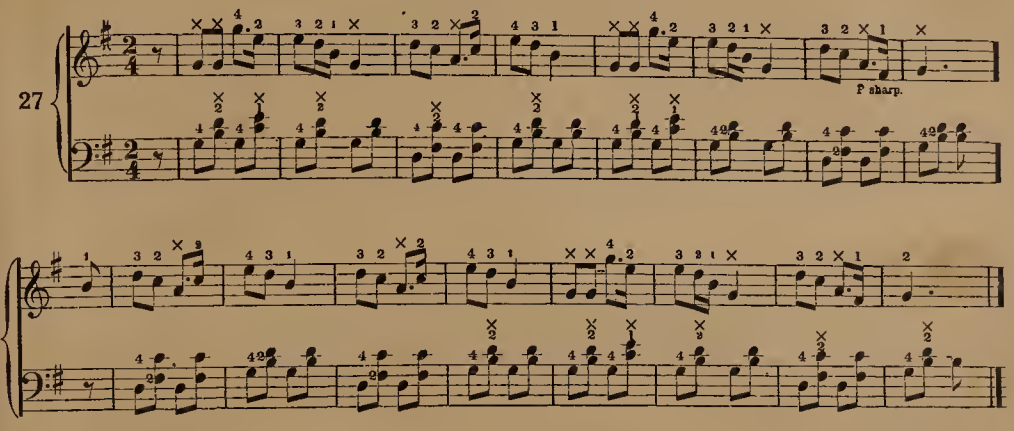


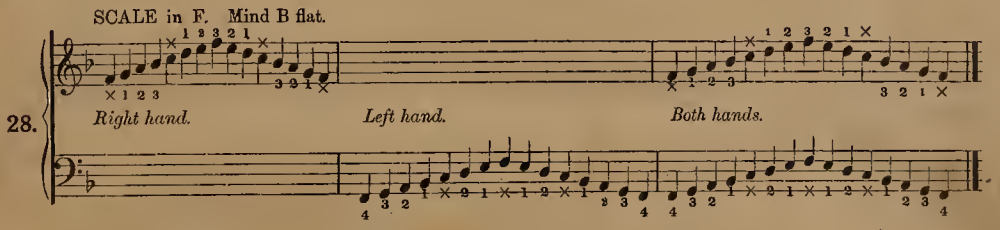
COMING THRO' THE RYE.



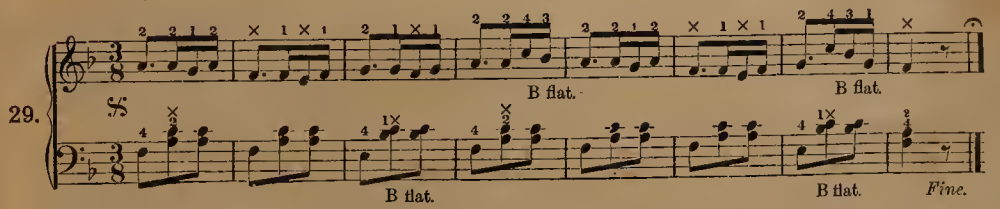
Mind the Dot after the eighth, which makes it one sixtecnth longer, and count for it.

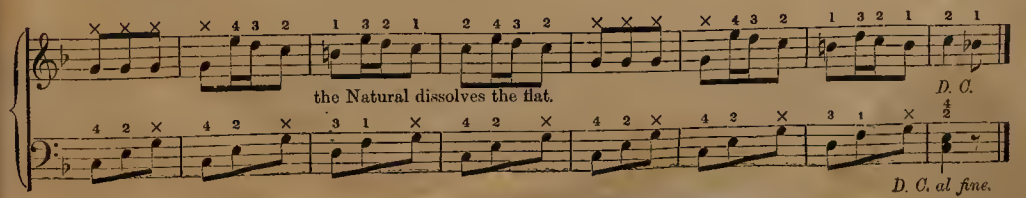
'TIS MIDNIGHT HOUR.





PESTAL.

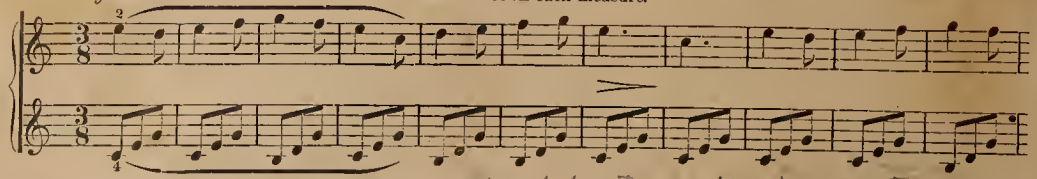




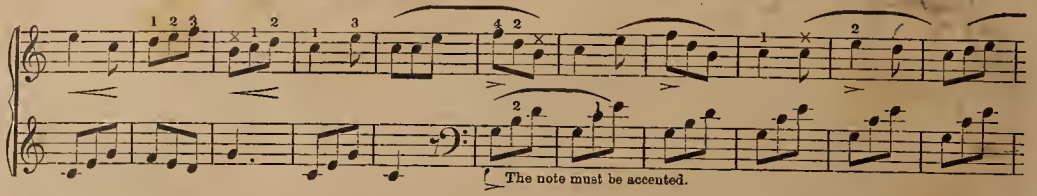
ETUDE IN $\frac{3}{8}$ TIME.

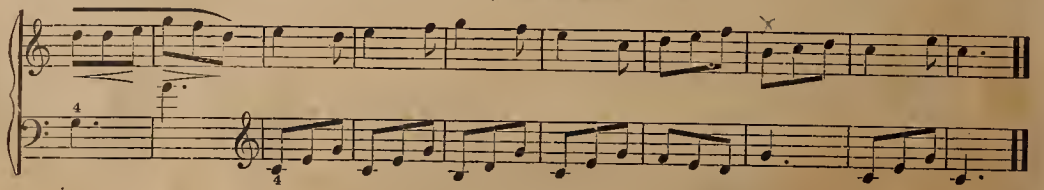
Allegretto.

Count Three in each measure.



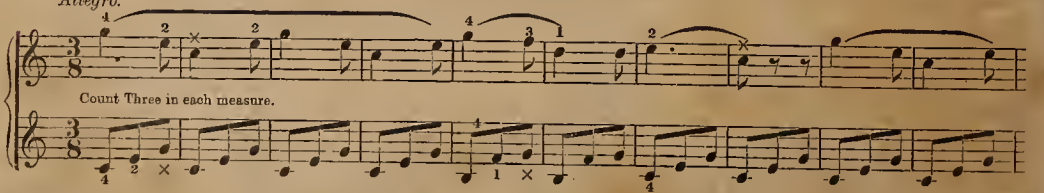
Accent the first note of each group in the Bass.

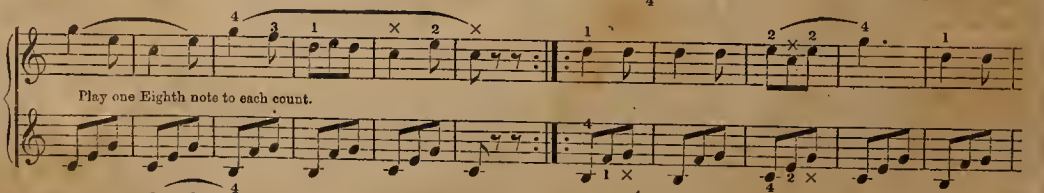


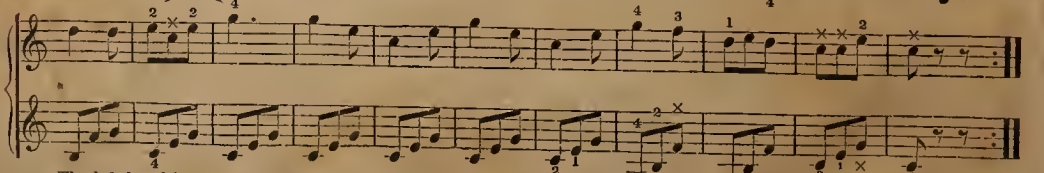


RECREATION.

Allegro.



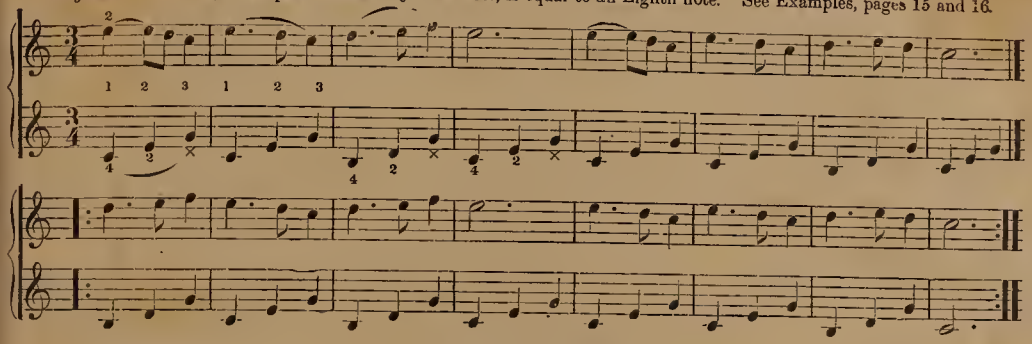




The left hand is placed in three positions in this Recreation. 1st Position, $\frac{C}{4}\ \frac{F}{2}\ \frac{G}{\times}$, is played in 22 measures. 2nd Position, $\frac{B}{4}\ \frac{F}{1}\ \frac{G}{\times}$, is played in 8 measures. 3rd Position, $\frac{G}{4}\ \frac{B}{2}\ \frac{F}{\times}$, is played in 2 measures. Change position while upon the last note in each position.

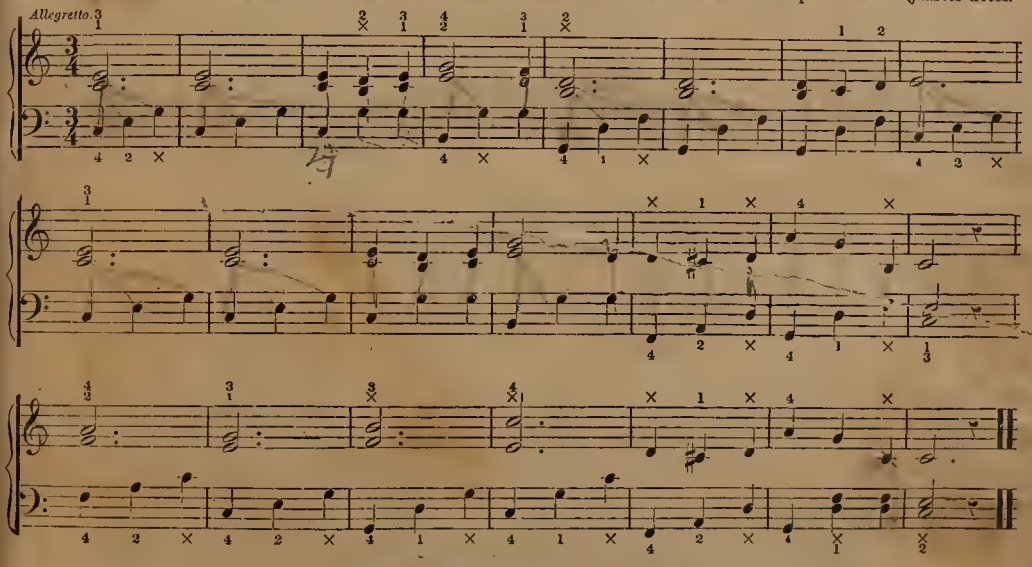
STUDY OF THE DOT.

Allegretto. A Dot, when placed after a Quarter note, is equal to an Eighth note. See Examples, pages 15 and 16.



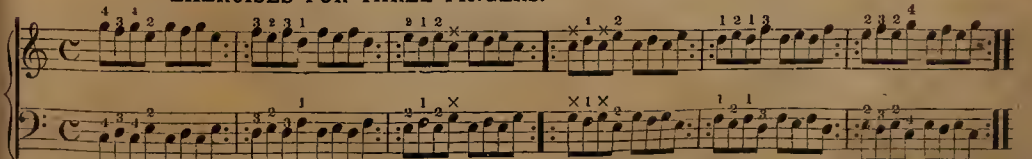
RECREATION.

The Half note with Dot should be held down through the measure, for the Dot makes it equal to three Quarter notes.



FINGER GYMNASTICS.—Continued.

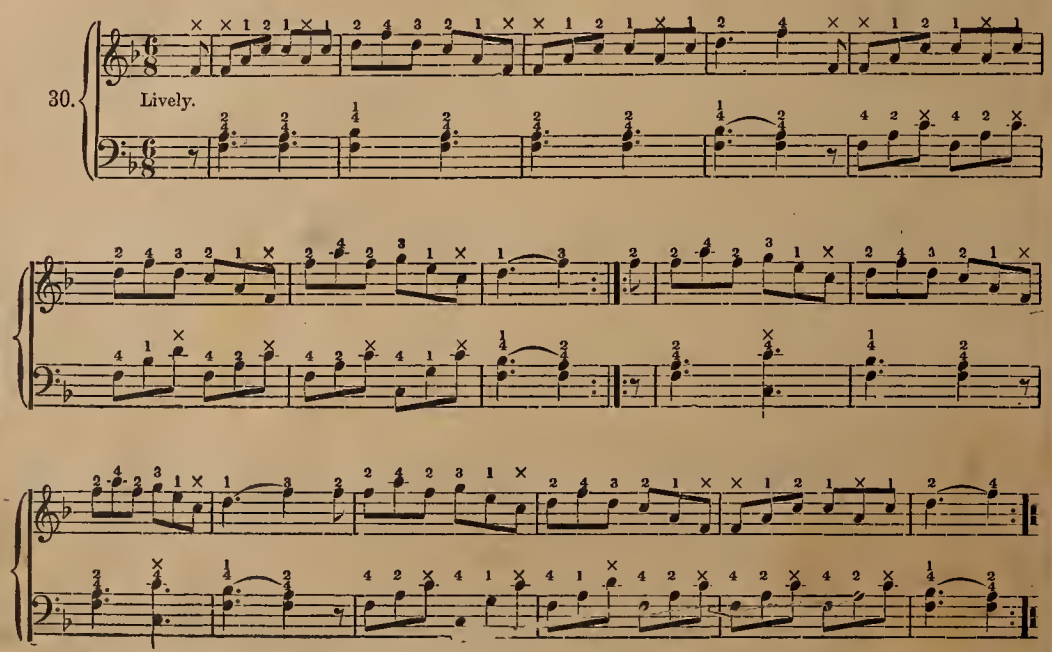
No 20. **EXERCISES FOR THREE FINGERS.** No 21.



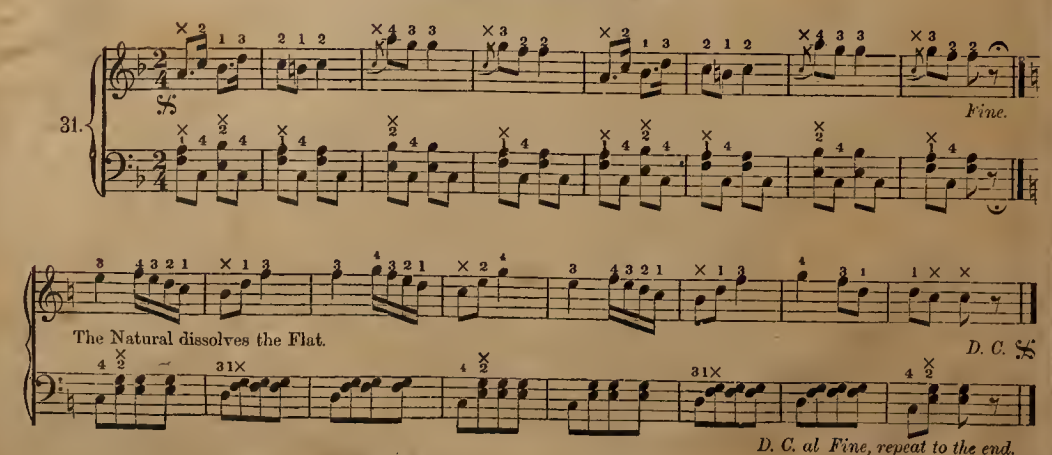
Each separate Exercise should be often repeated, but not so often as to overwork the muscles, which would only impair their strength.

For additional Exercises, Scales, Chords and A

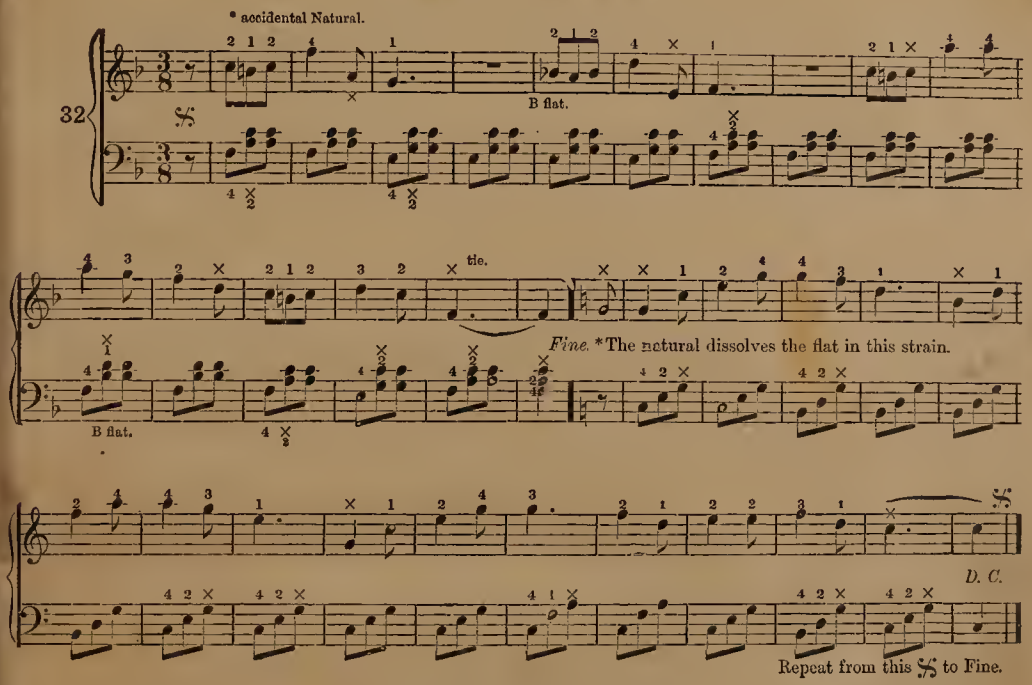
OVER THE WATER TO CHARLIE.



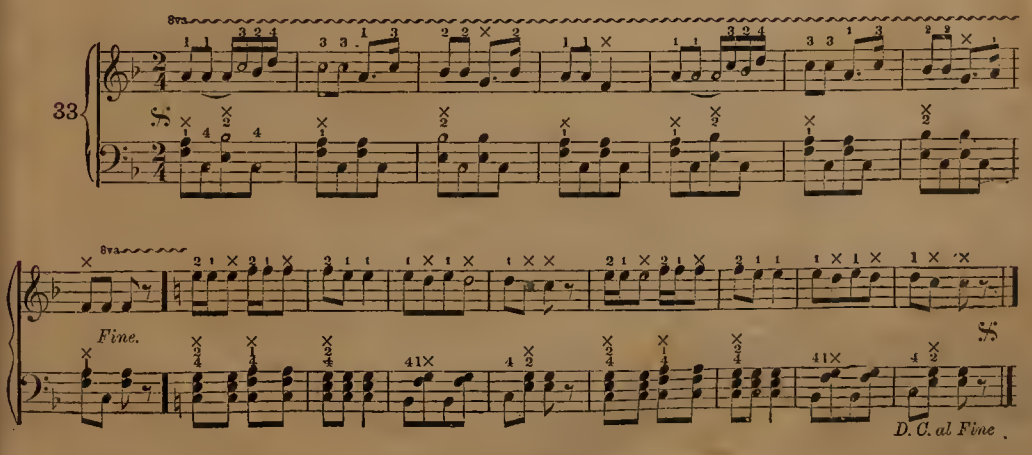
EVERGREEN POLKA.



PRIMA DONNA WALTZ.

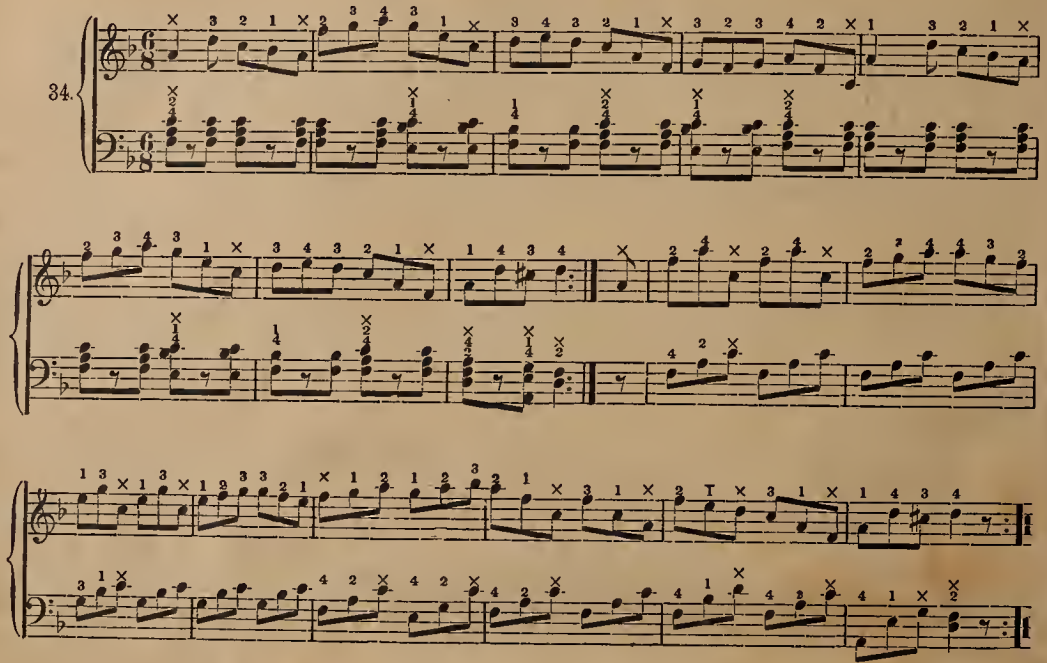


HAND-ORGAN POLKA.



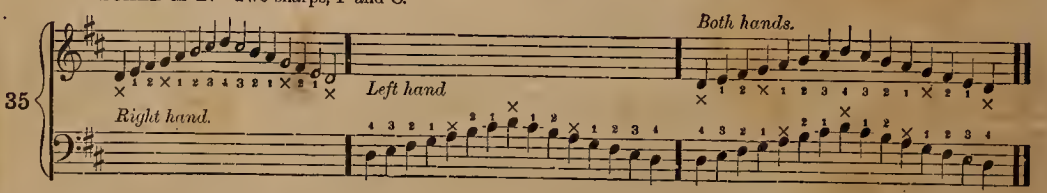
LADIES' TRIUMPH.

34.



SCALE in D. Two sharps, F and C.

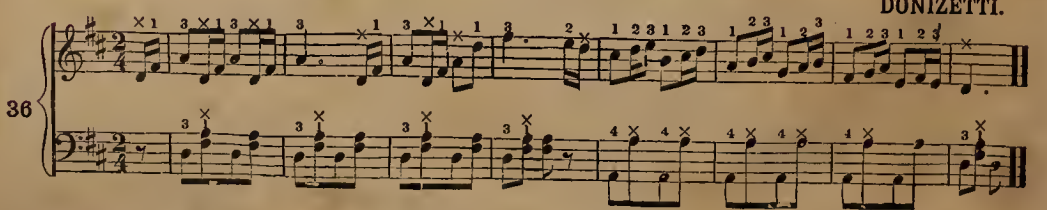
35



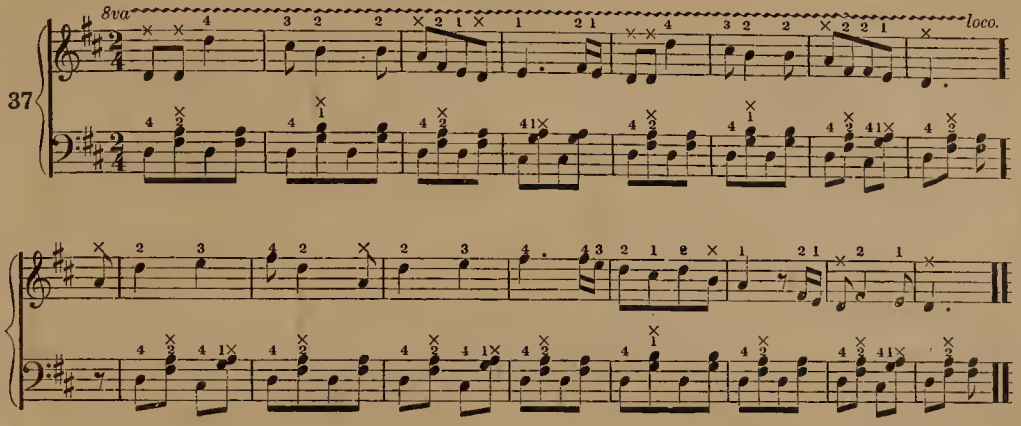
DAUGHTER OF THE REGIMENT.

DONIZETTI.

36

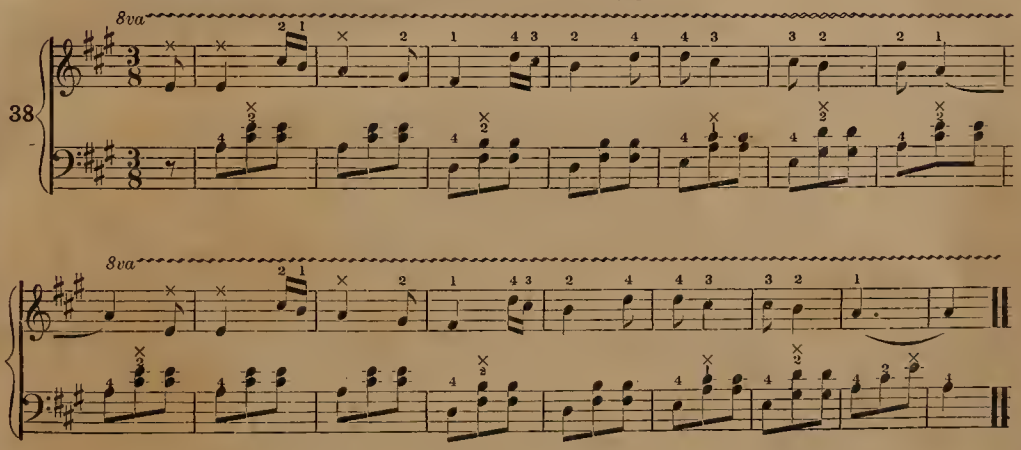


ANNIE LAWRIE.

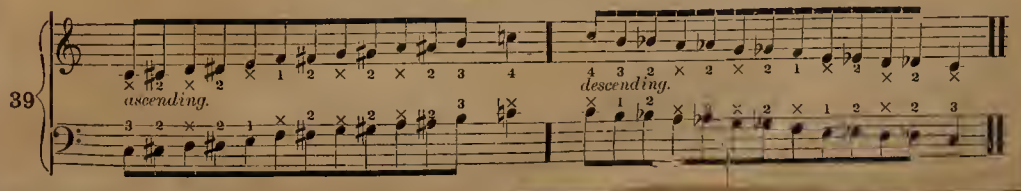


RICCI WALTZ.

IN THE KEY OF A. F, C and G sharp. See the Scale, page 21.



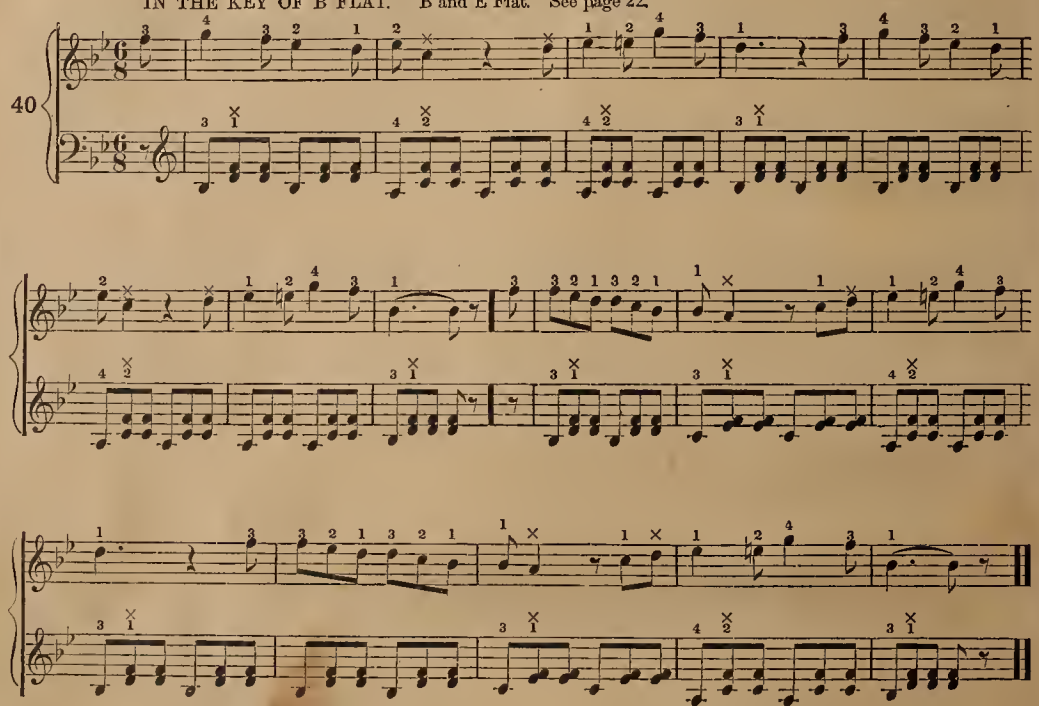
CHROMATIC SCALE.



CARNIVAL OF VENICE.

IN THE KEY OF B FLAT. B and E Flat. See page 22.

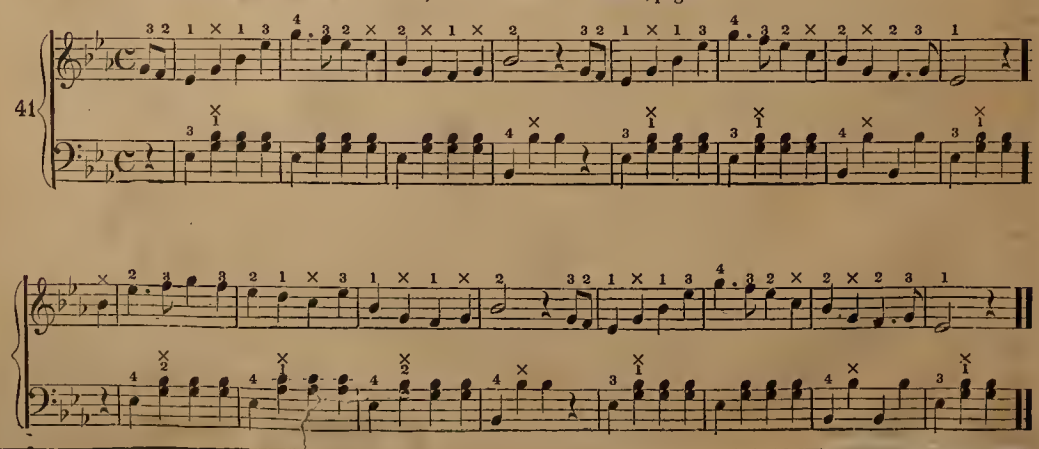
40



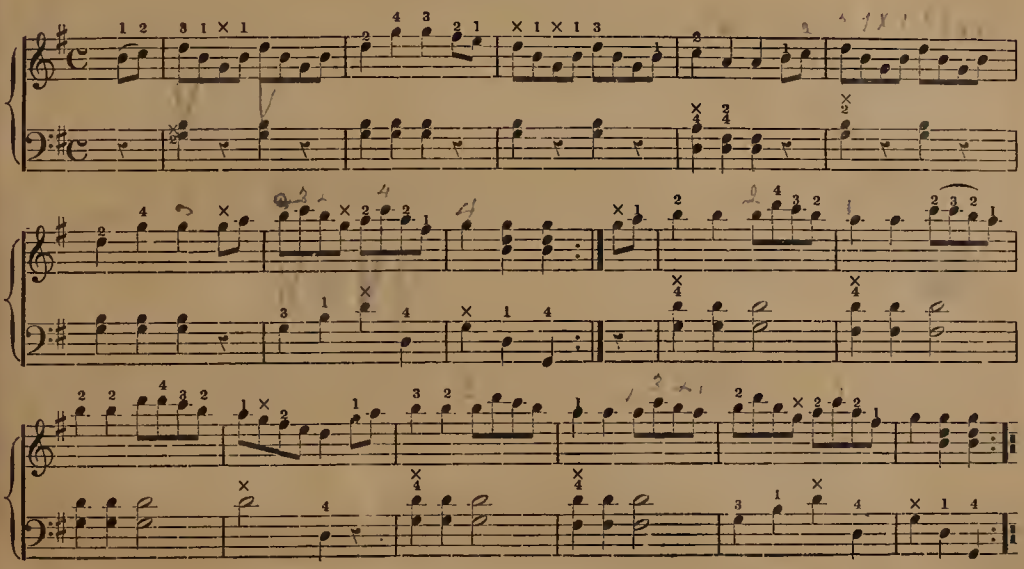
LITTLE MAY.

IN THE KEY OF E FLAT. B, E and A Flat. See Scale, page 22.

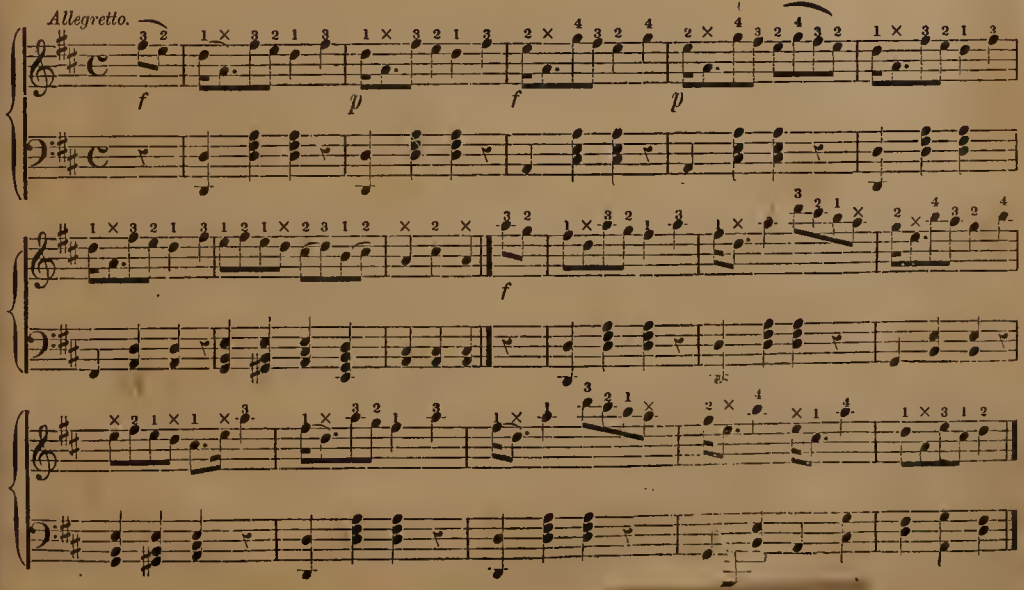
41



SOLDIER'S JOY.

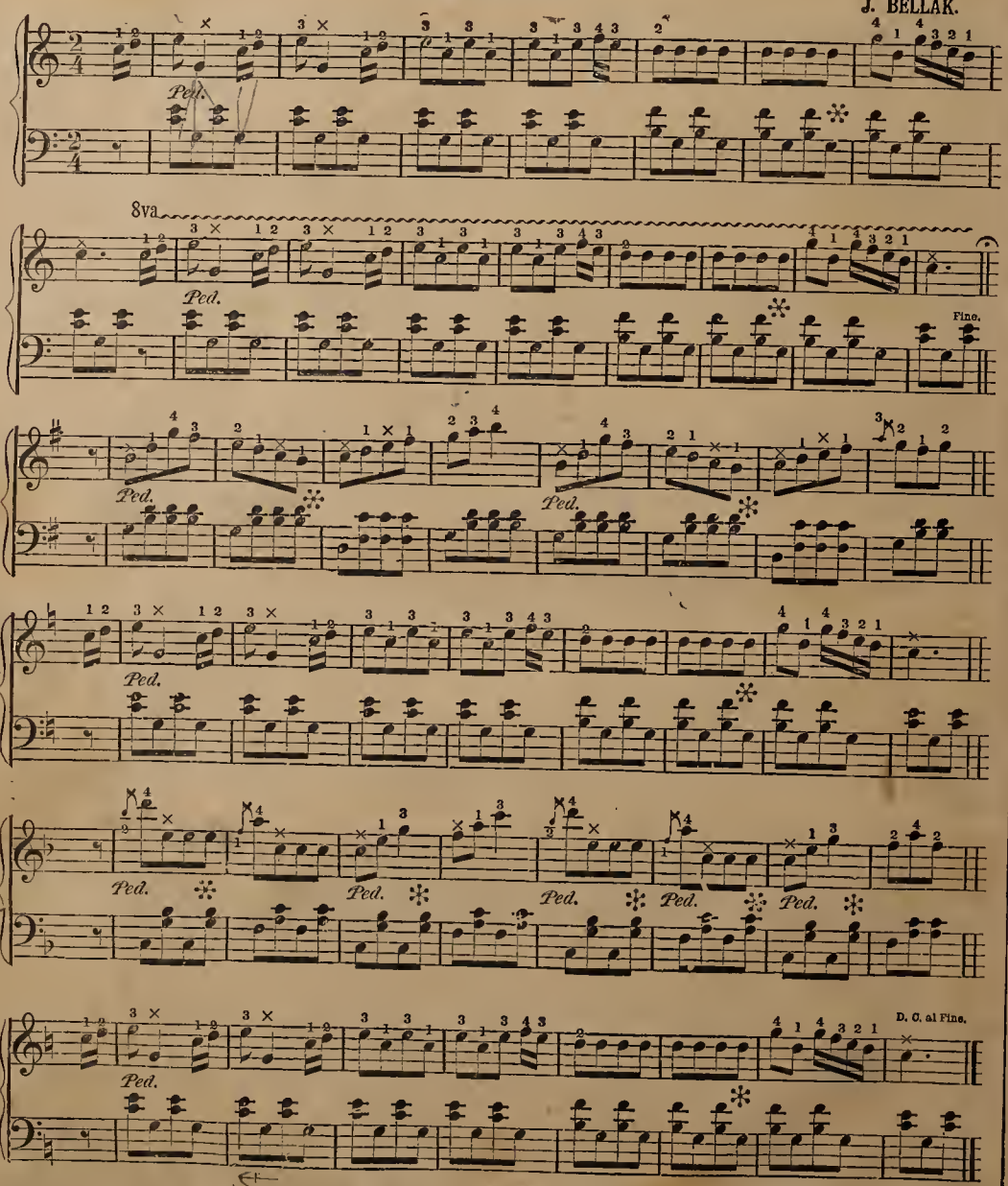


CIRCASSIAN CIRCLE.



MARTHA.

J. BELLAK.



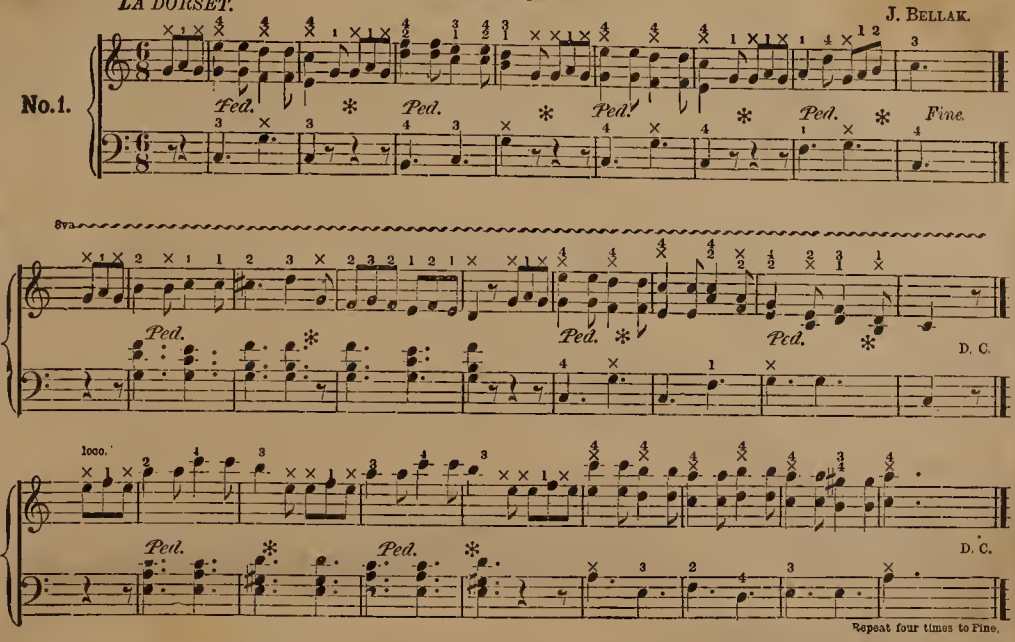
THE LANCERS.

1st. & 2nd. Figures.

LA DORSET.

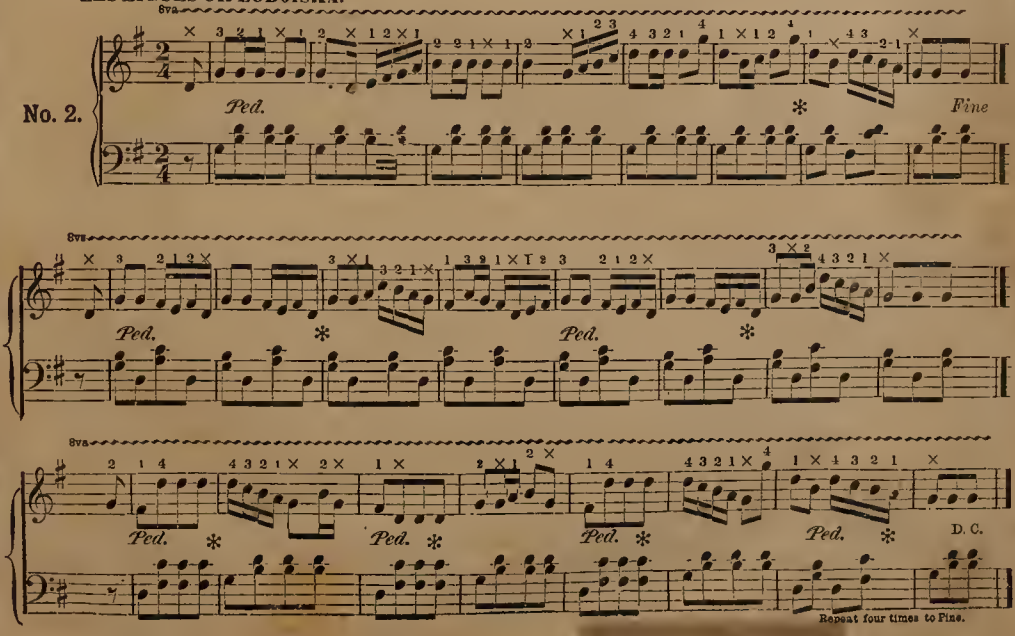
J. BELLAK.

No.1.



LES LIGUES OR LODOISKA.

No. 2.

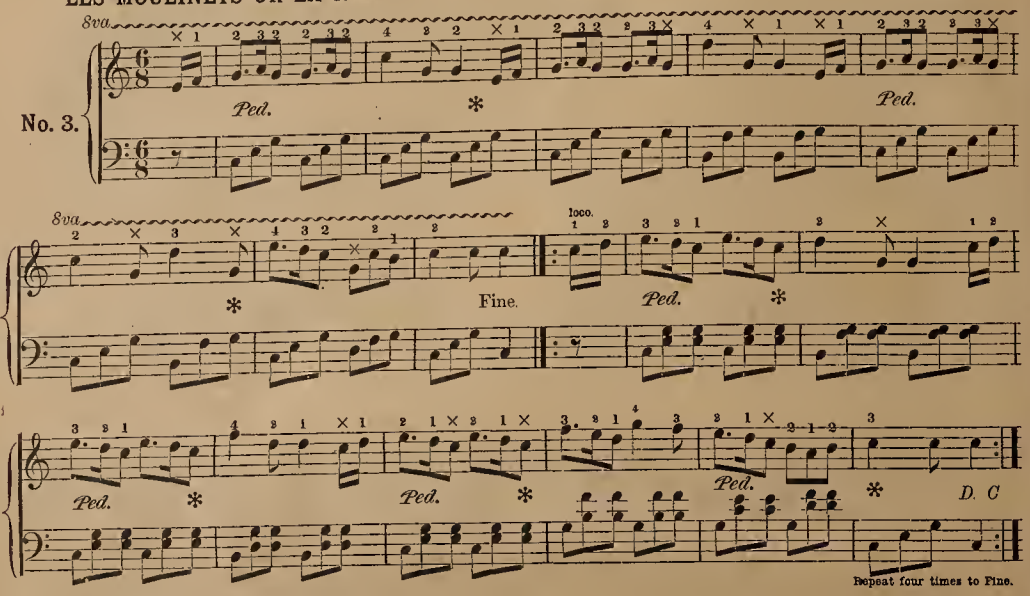


THE LANCERS.

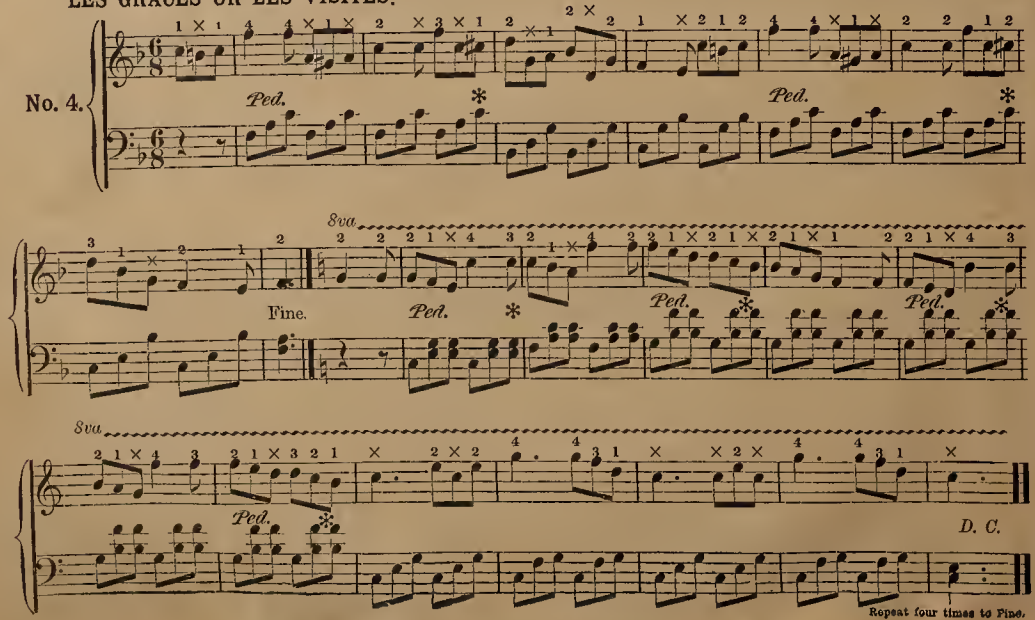
3rd & 4th Figures.

LES MOULINETS OR LA NATIVE.

J. BELLAK.



LES GRACES OR LES VISITES.



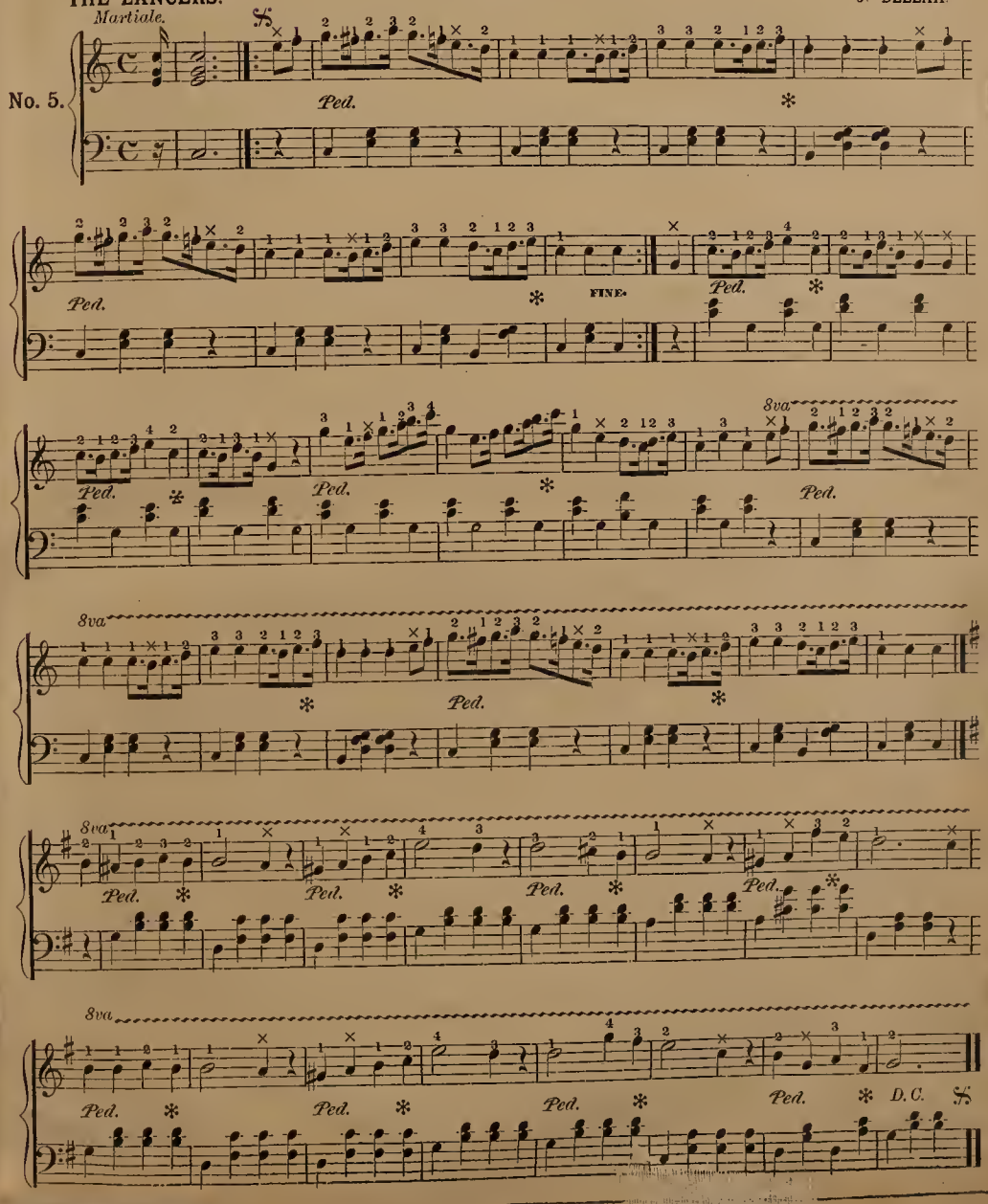
THE LANCERS.

5th Figure.

THE LANCERS. J. BELLAK.

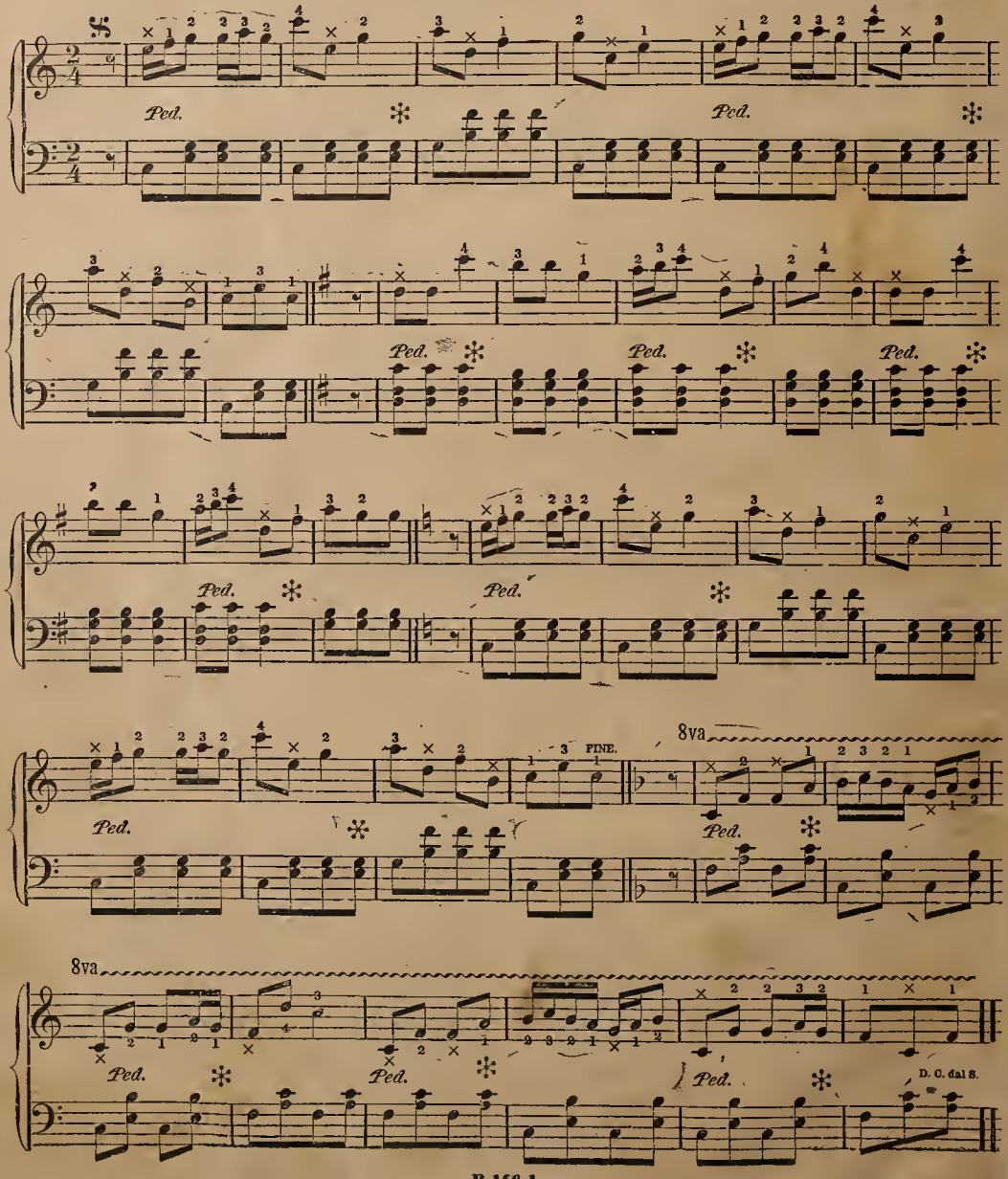
Martiale.

No. 5.

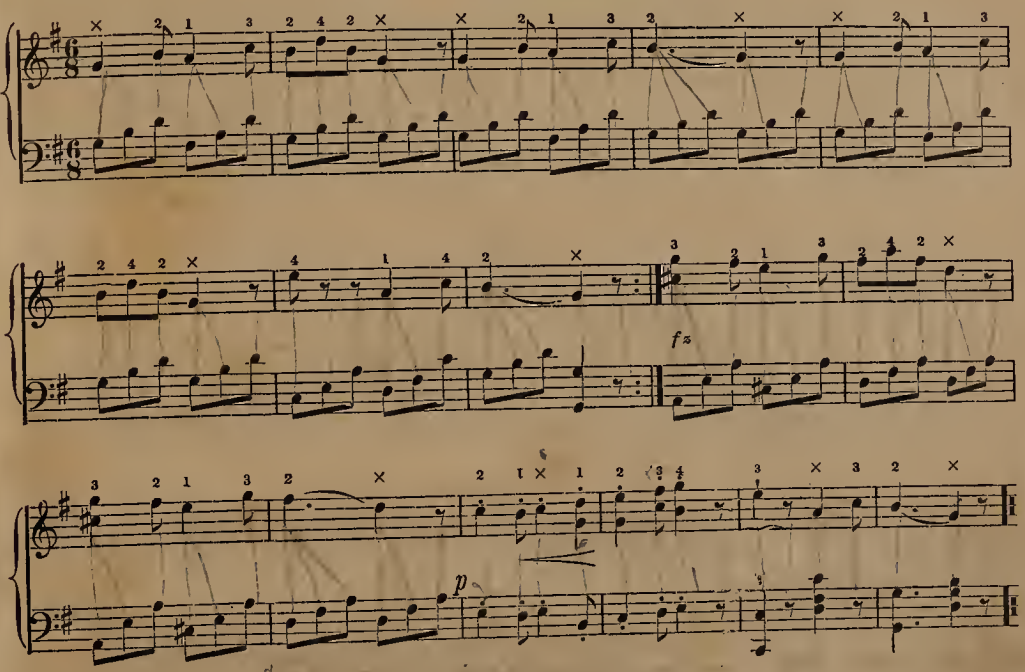


PINCUSHION POLKA.

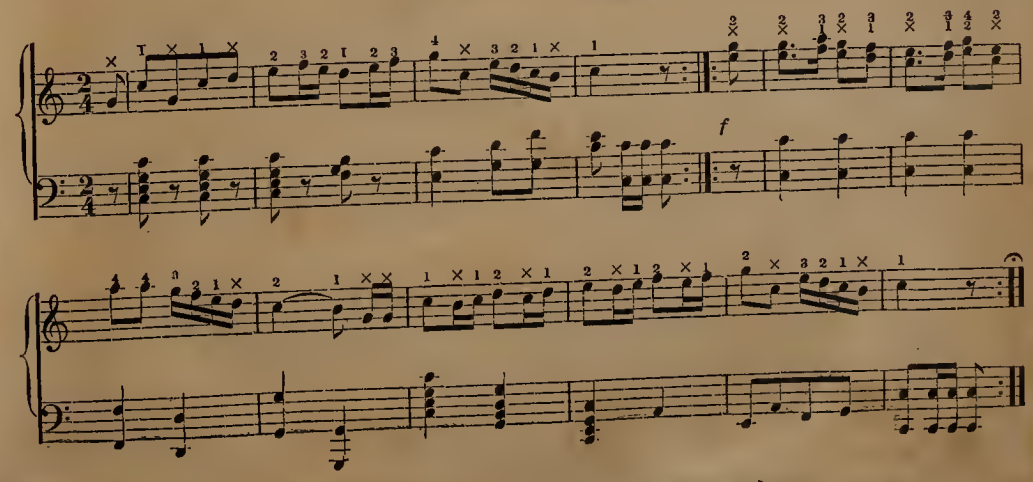
J. SPINDLER.



POP GOES THE WEASEL.

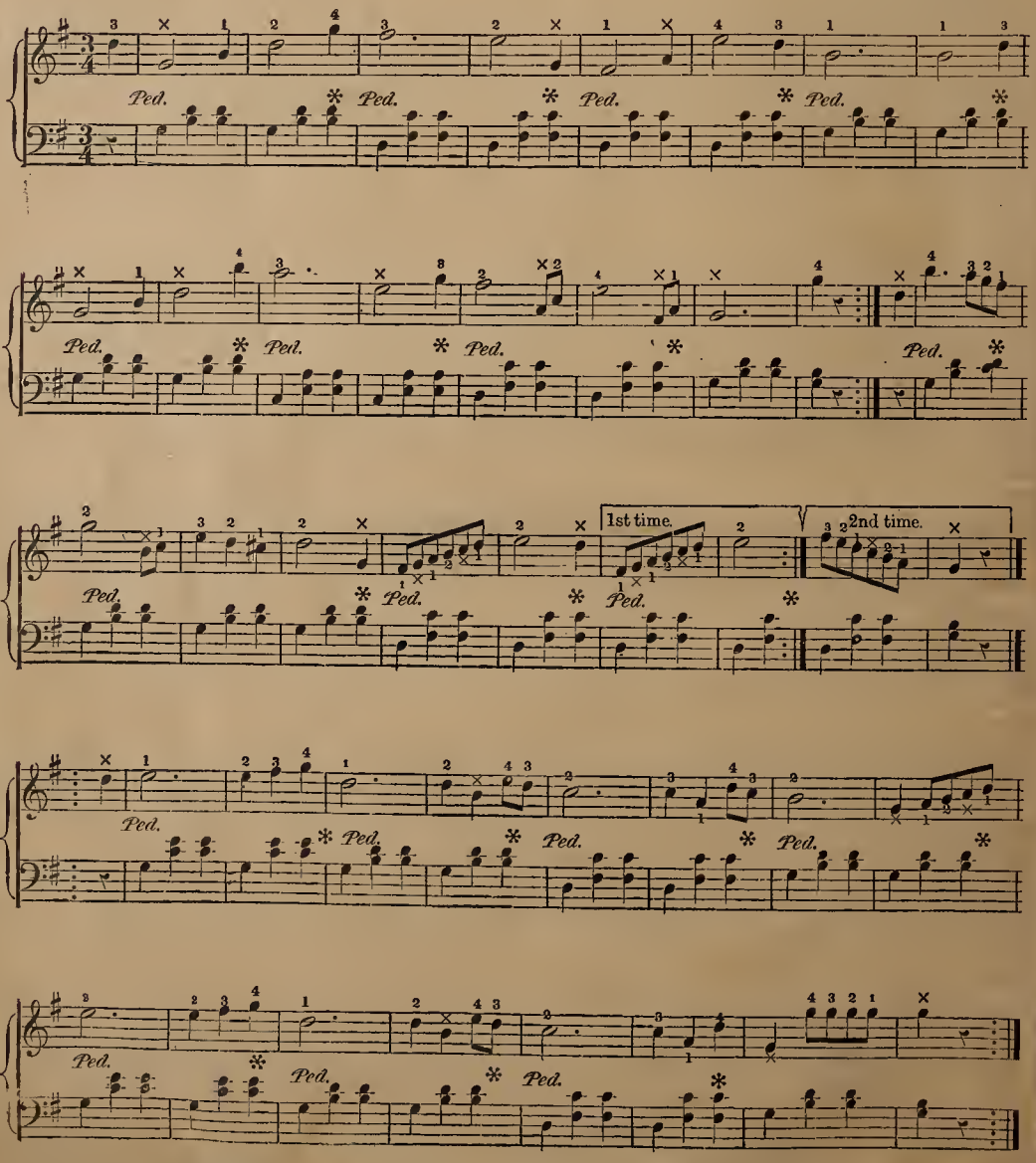


THE BRITISH GRENADIERS.



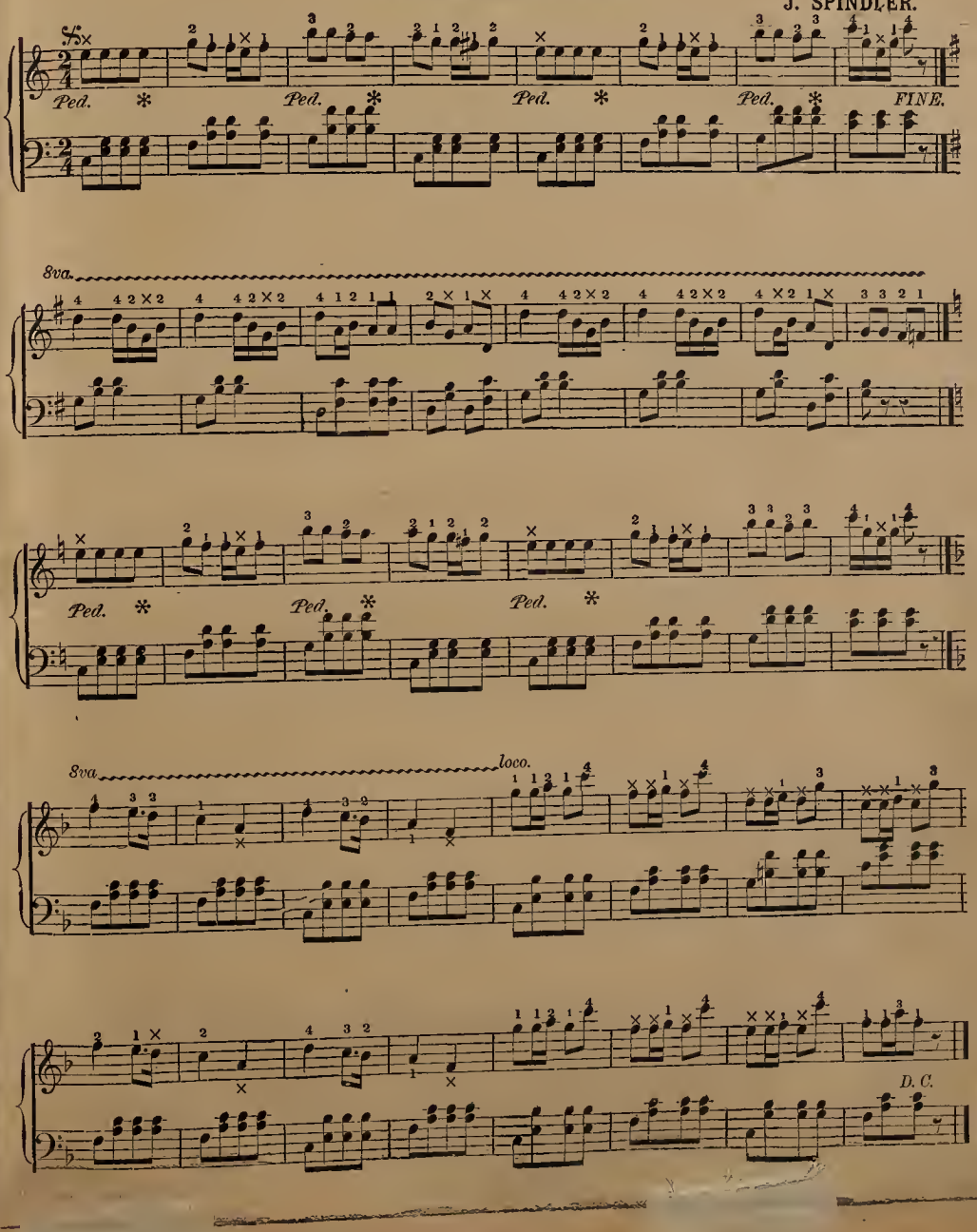
WEAZEL WALTZ.

C. H. LOEHR.



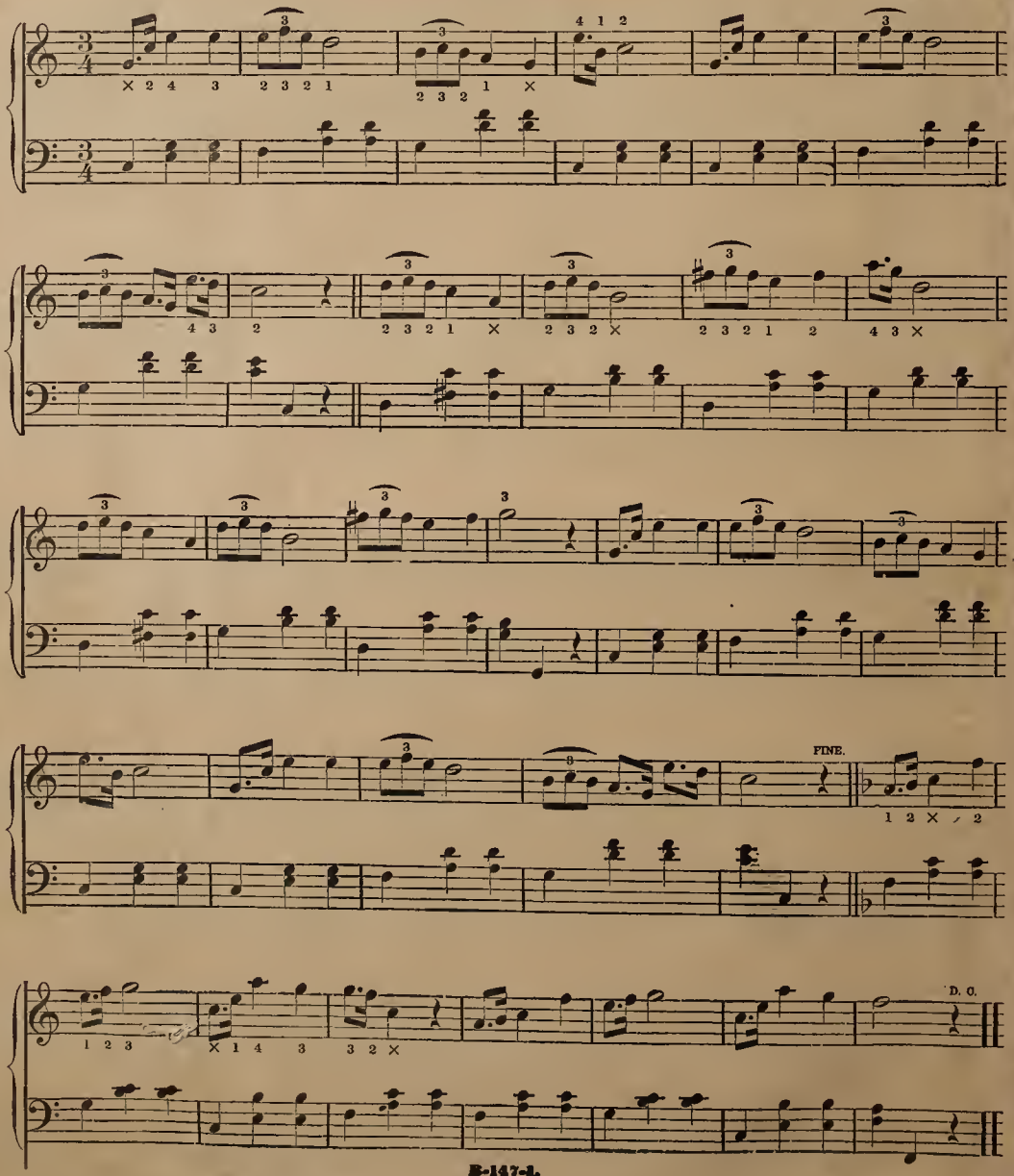
VAILLANCE POLKA.

J. SPINDLER.



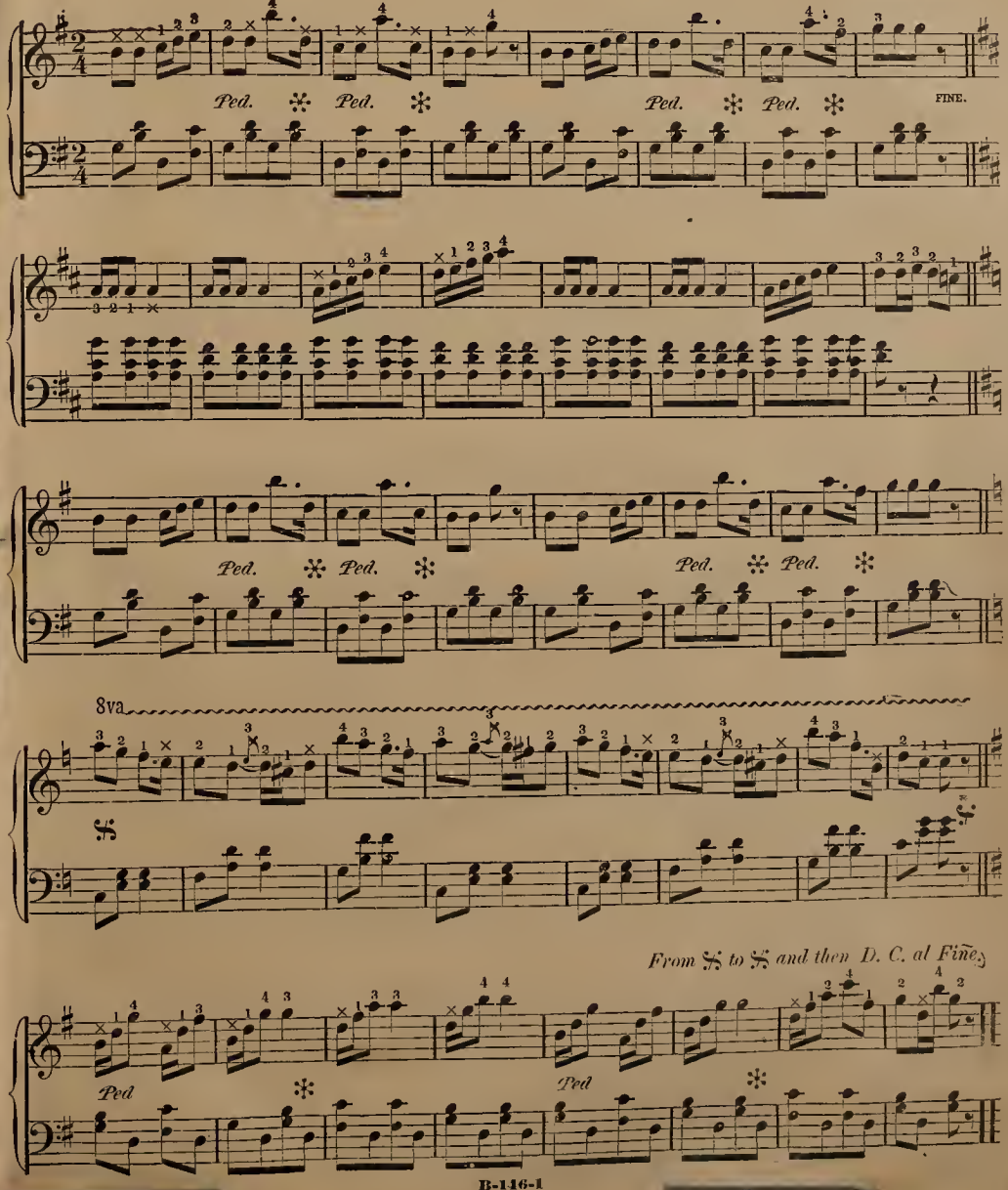
SKIPPING REDOWA.

E. MACK.



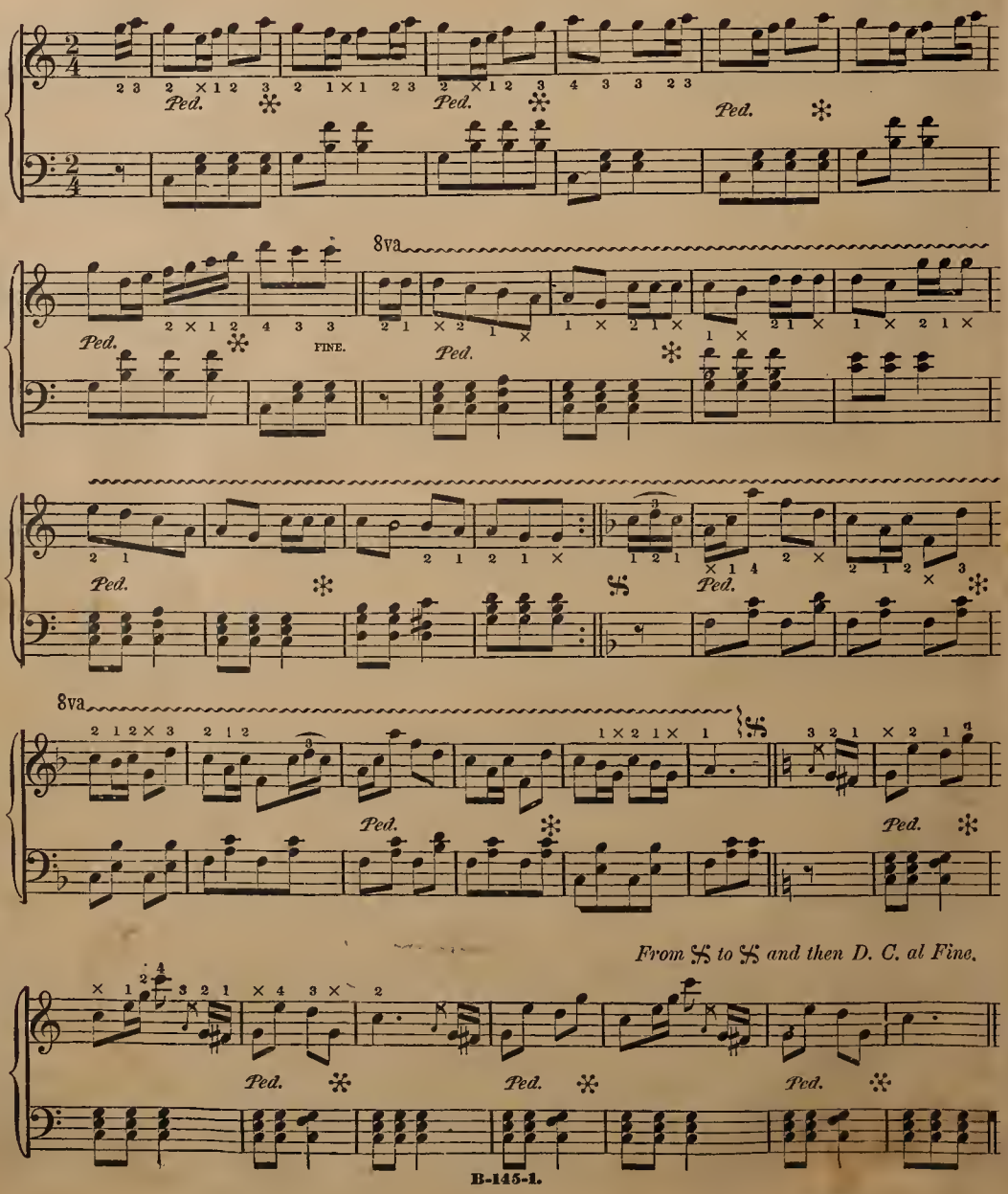
LUDDY POLKA.

J. BELLAK.

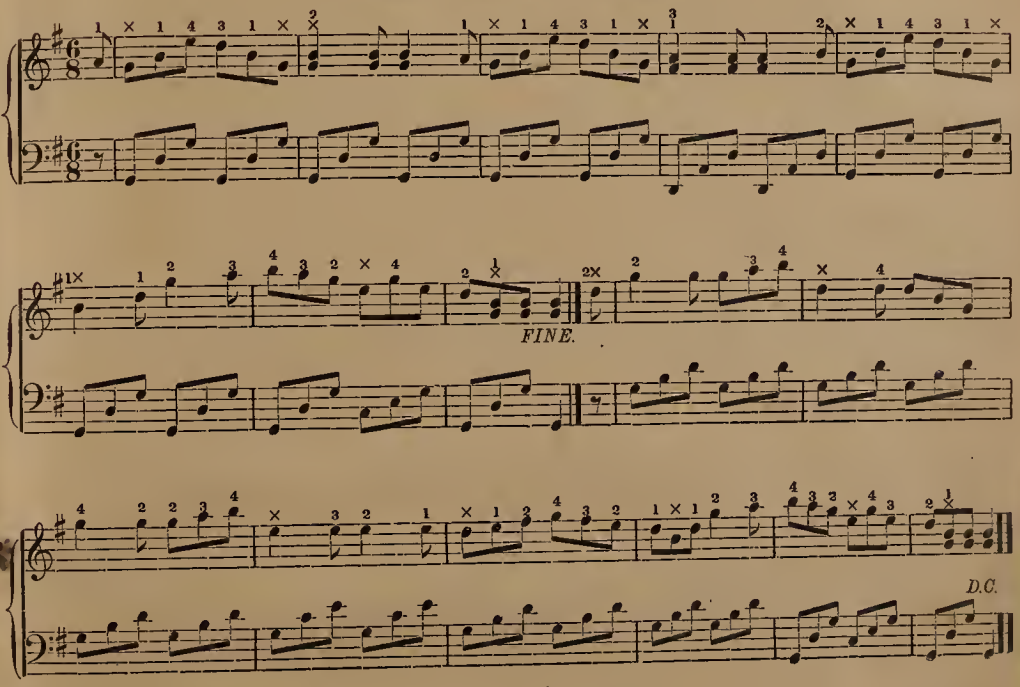


DELICIOSA POLKA.

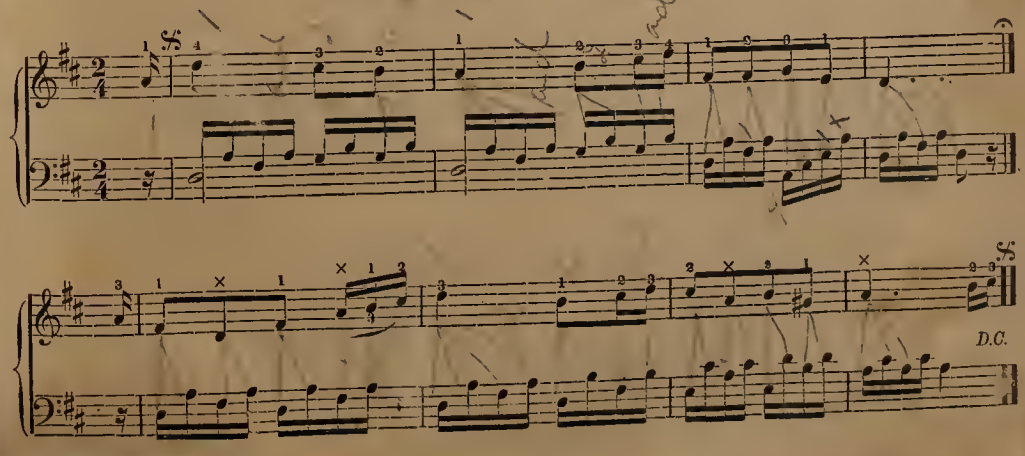
J. SPINDLER.



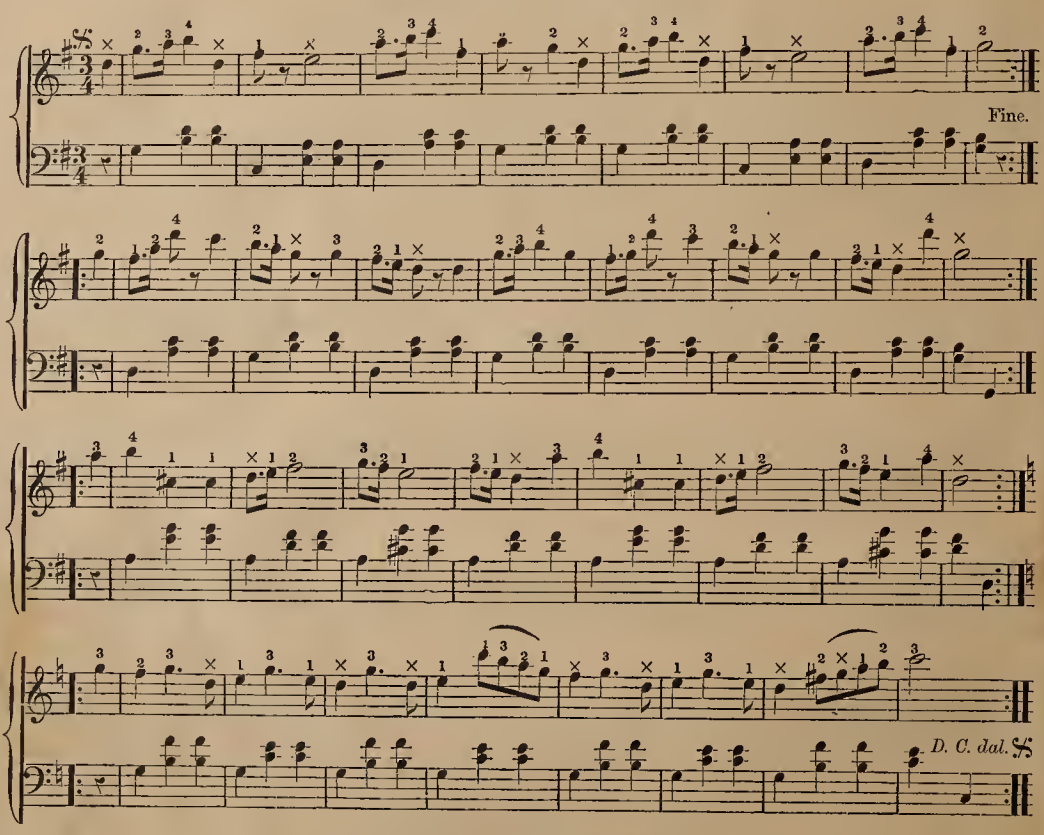
CAMPBELLS ARE COMING.



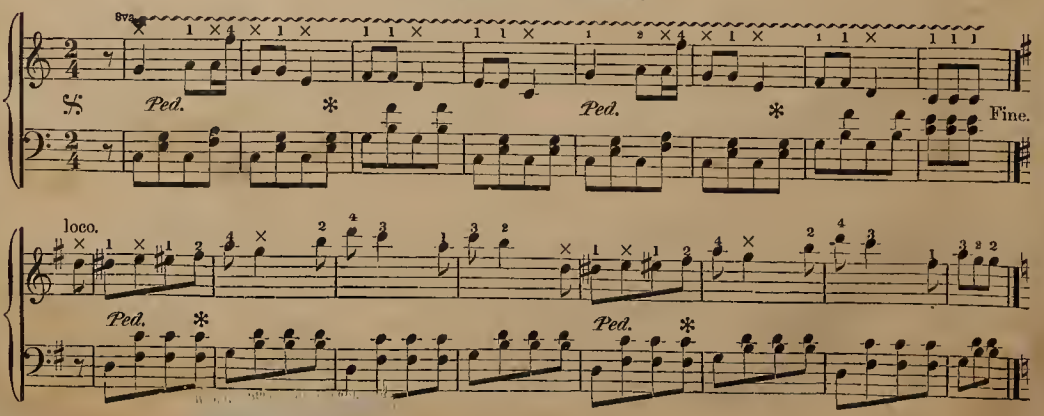
BLUE BELLS OF SCOTLAND.



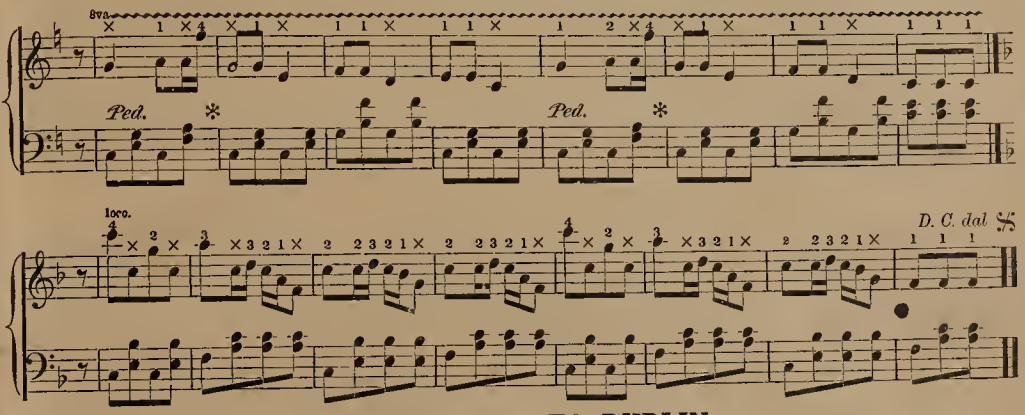
SEA SHELL REDOWA.



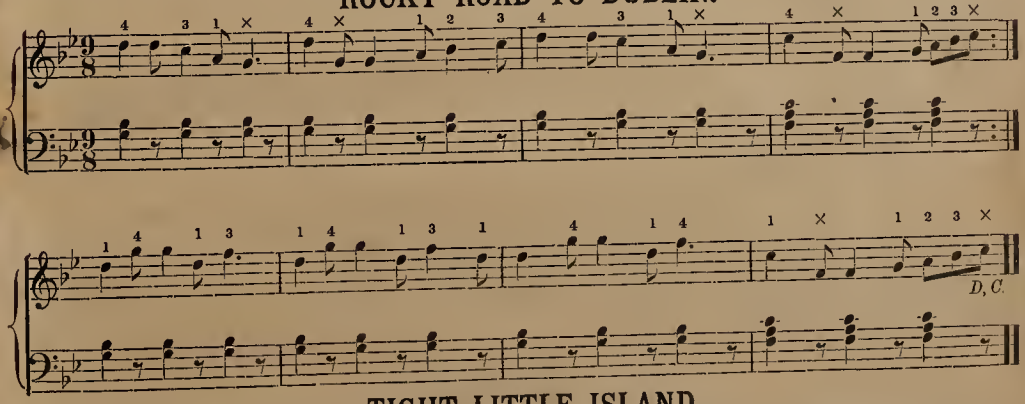
CHARLIE POLKA.



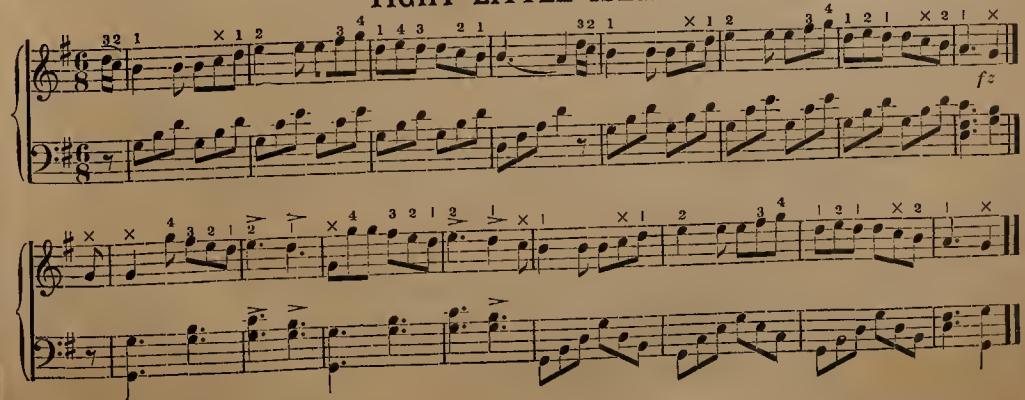
CHARLIE POLKA—Concluded.



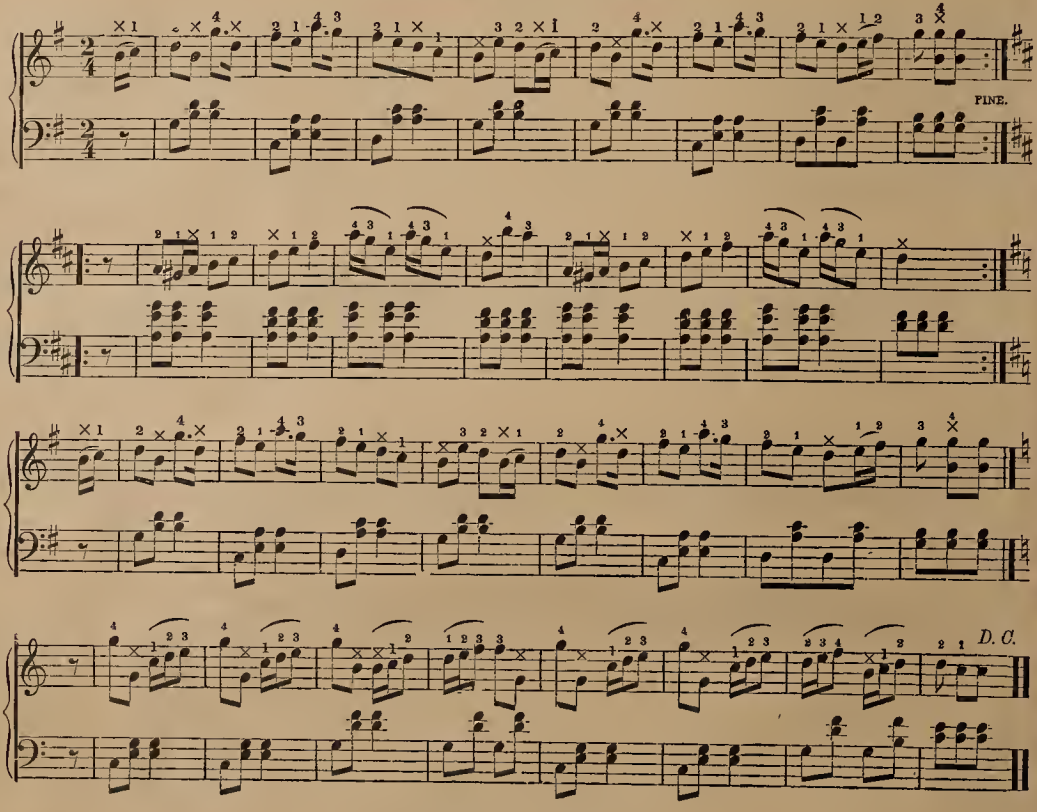
ROCKY ROAD TO DUBLIN.



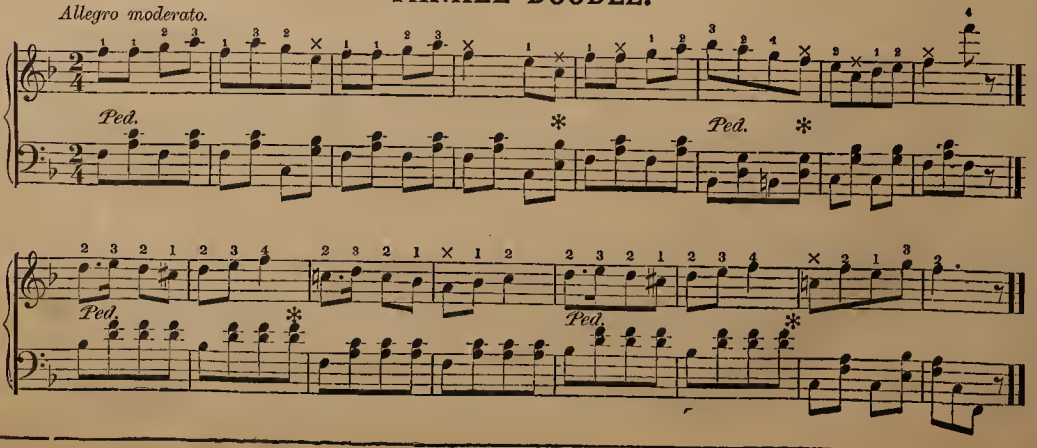
TIGHT LITTLE ISLAND.



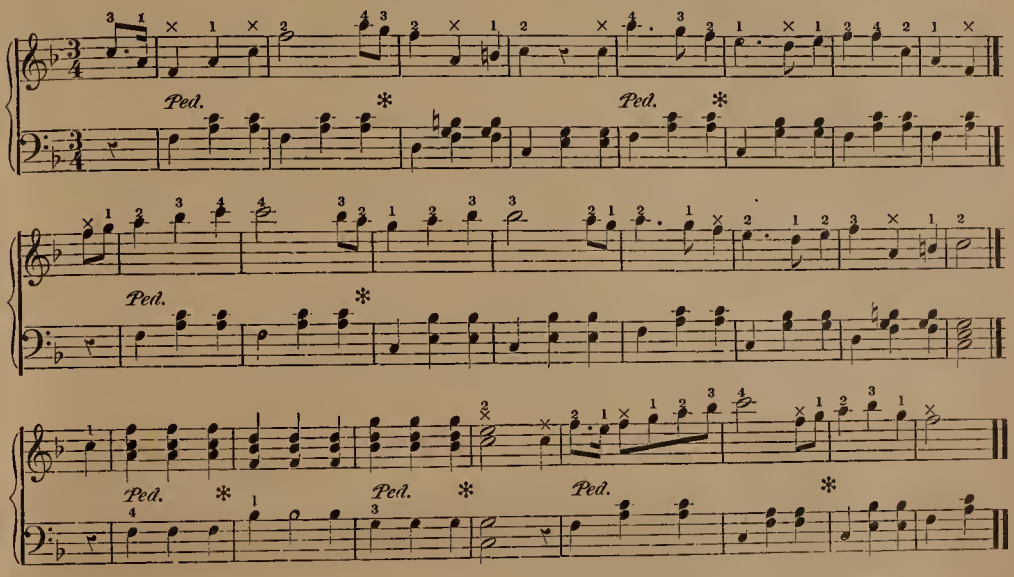
THE DAISY POLKA.



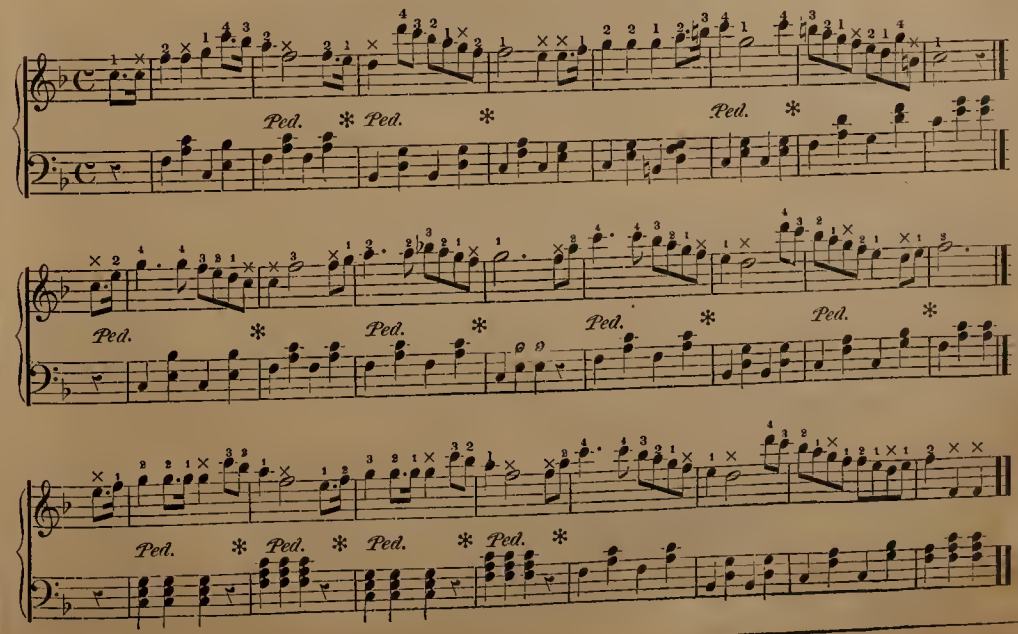
YANKEE DOODLE.



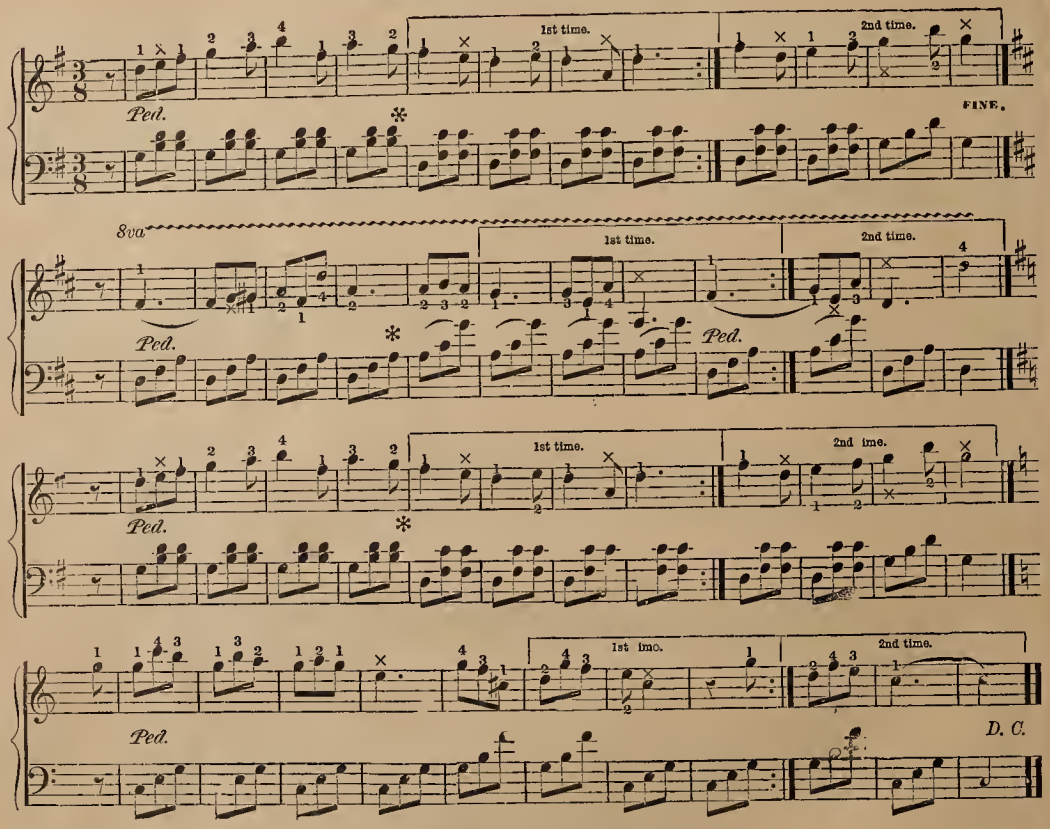
THE STAR-SPANGLED BANNER.



RED, WHITE, AND BLUE—MARCH.

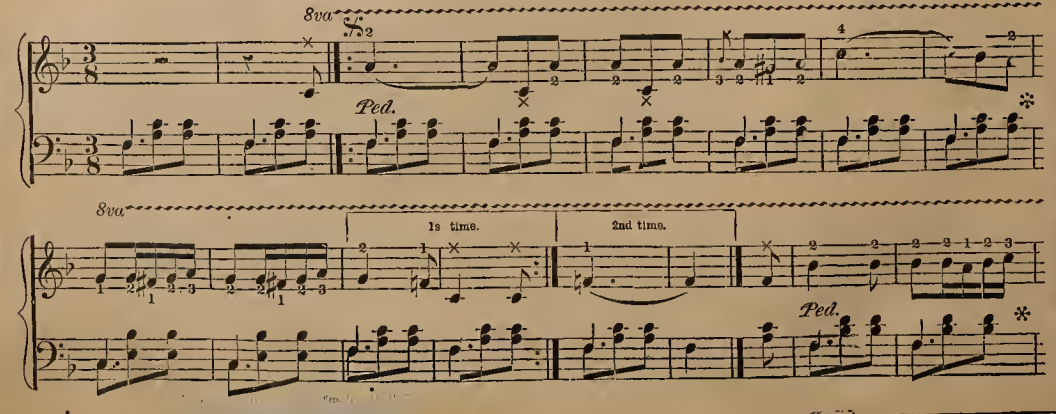


BOHEMIAN GIRL. In key of G.

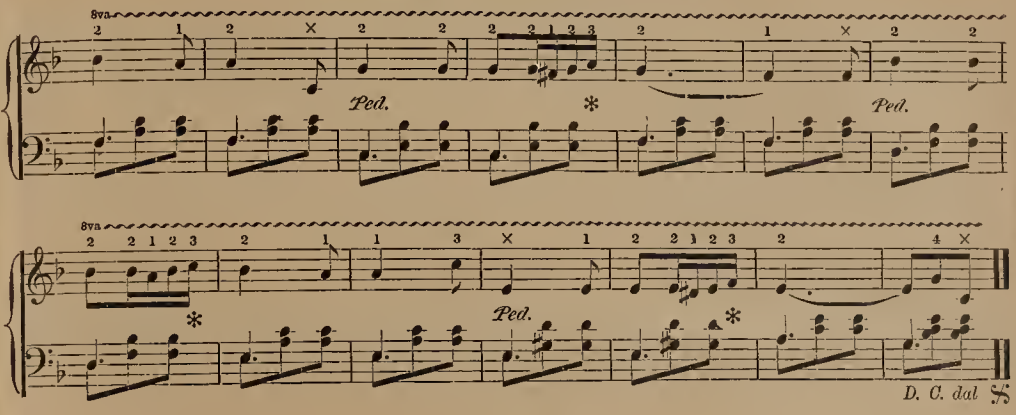


DRINKING SONG.

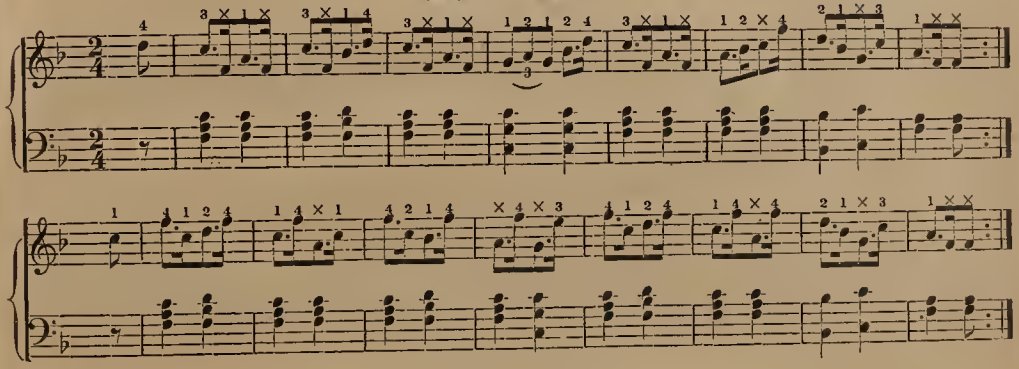
FROM LA TRAVIATA.



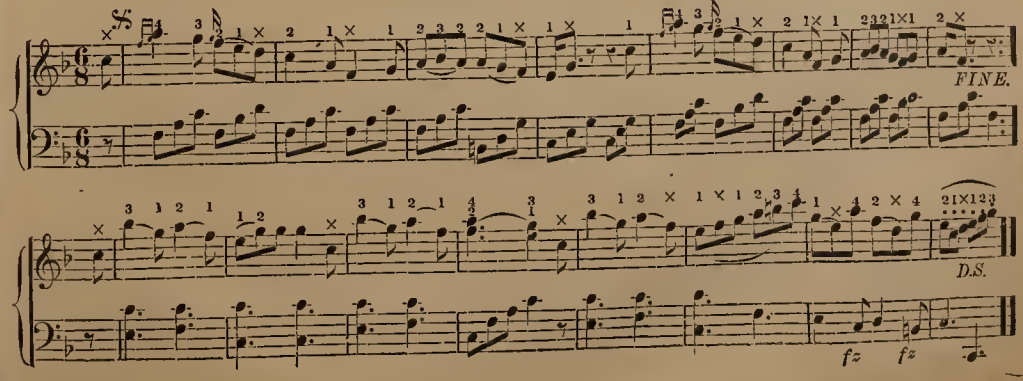
DRINKING SONG.--Concluded.



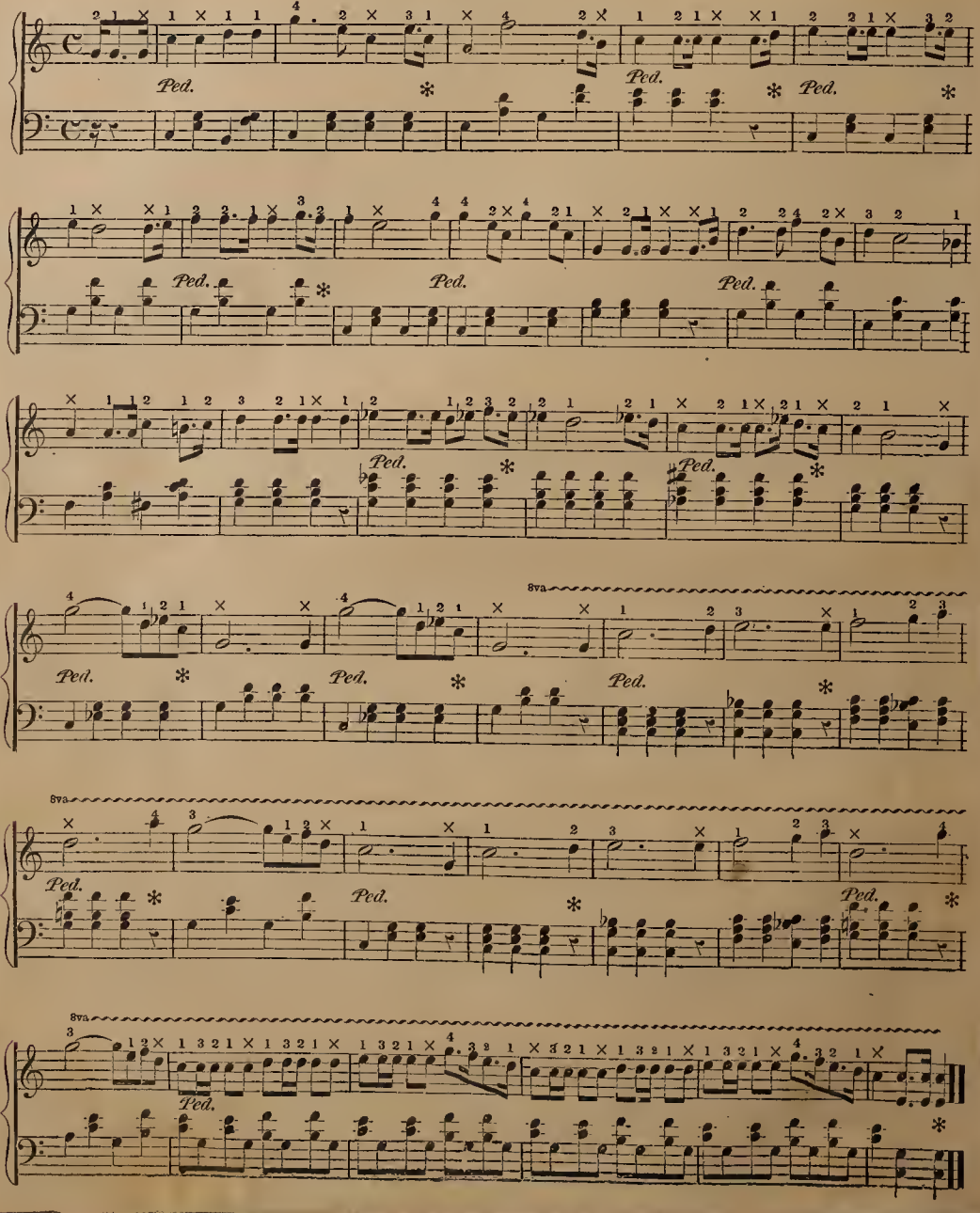
MONEY MUSK.



RUSTIC REEL.

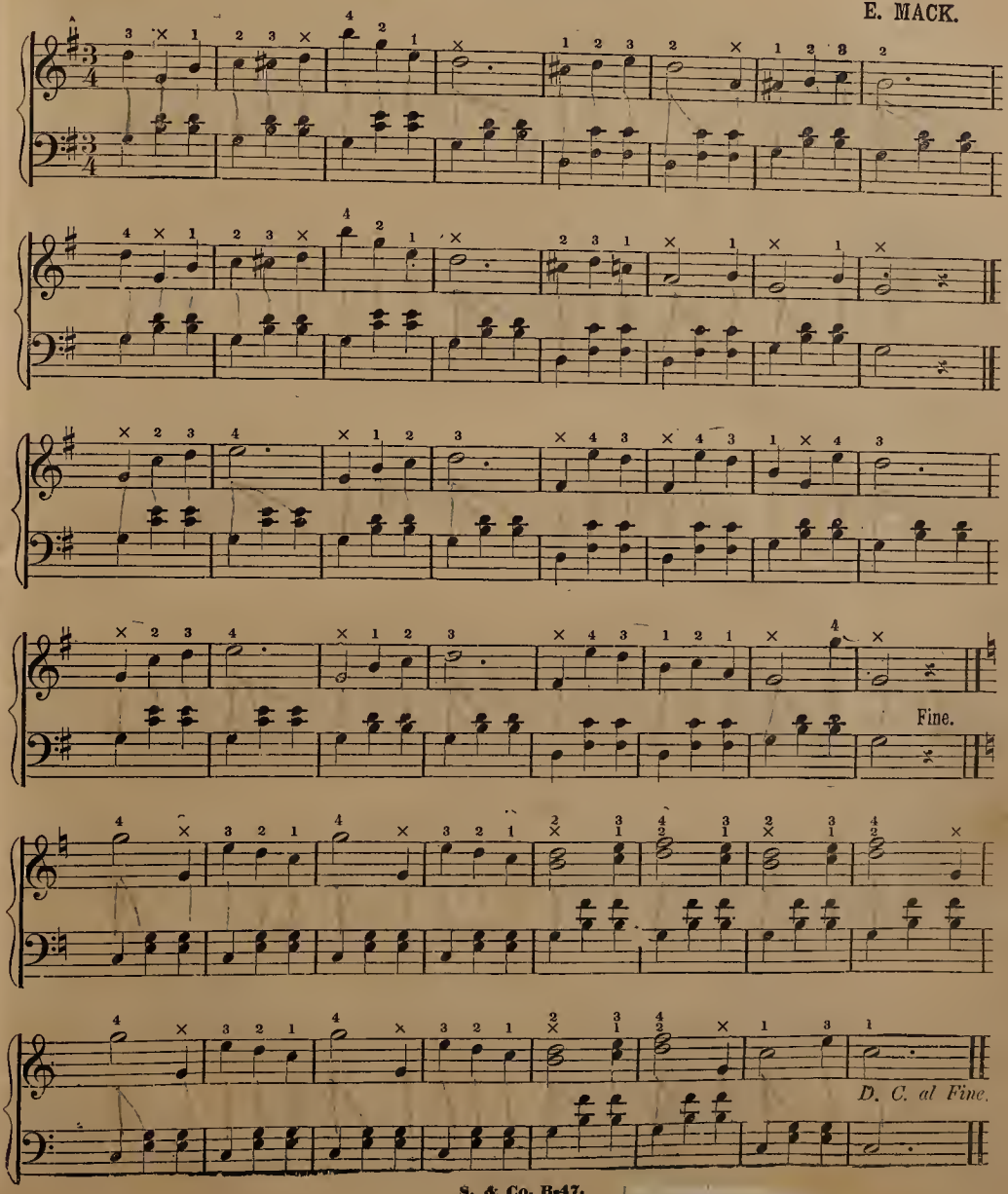


LA MARSEILLAISE.



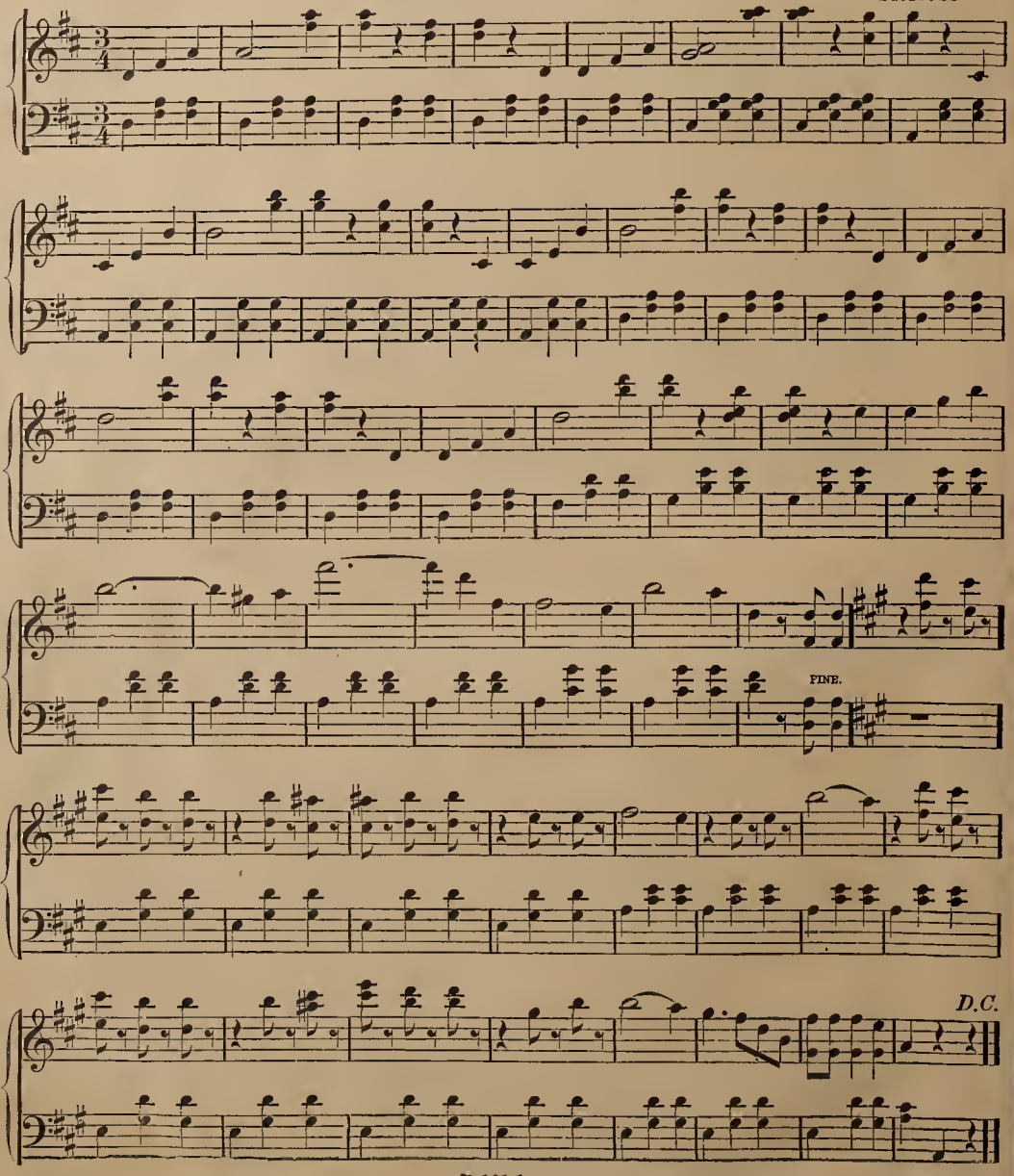
MARY'S PET WALTZ.

E. MACK.

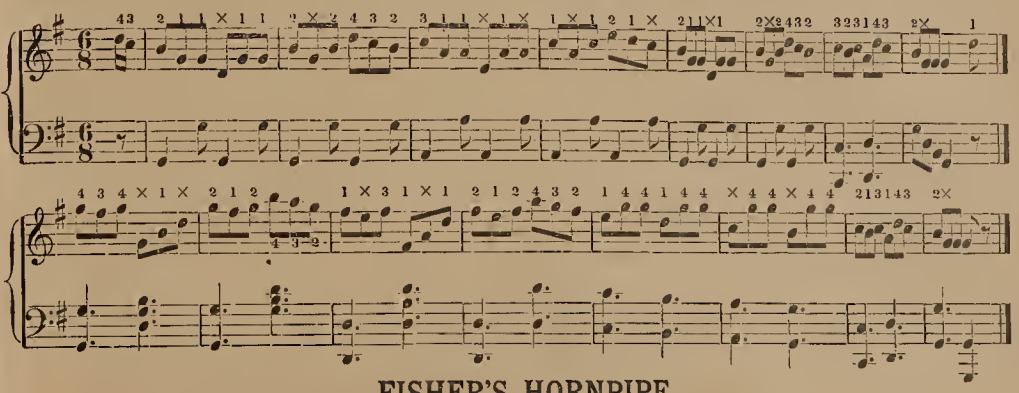


DANUBE WALTZ.

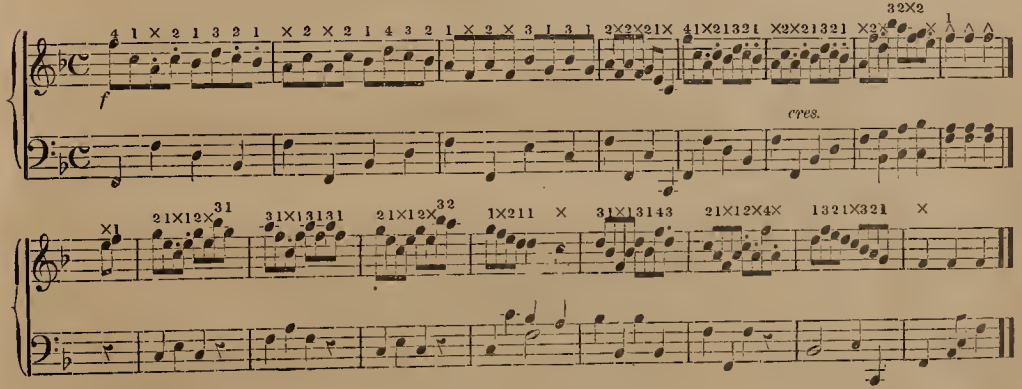
STRAUSS.



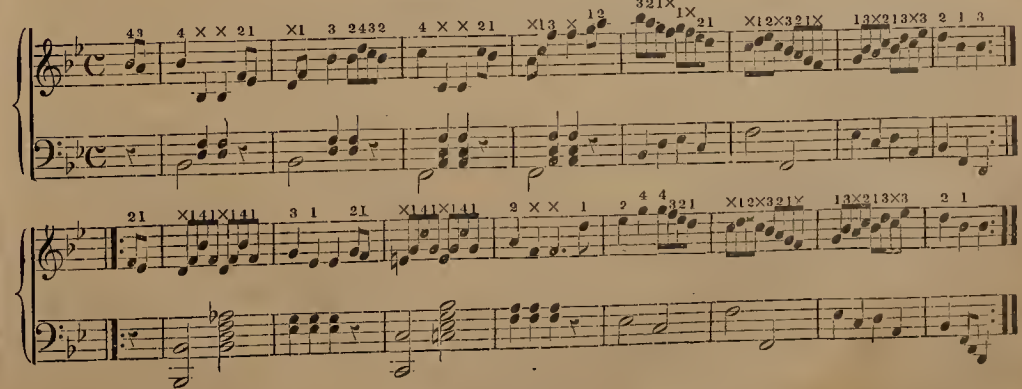
IRISH WASHERWOMAN.



FISHER'S HORNPIPE.

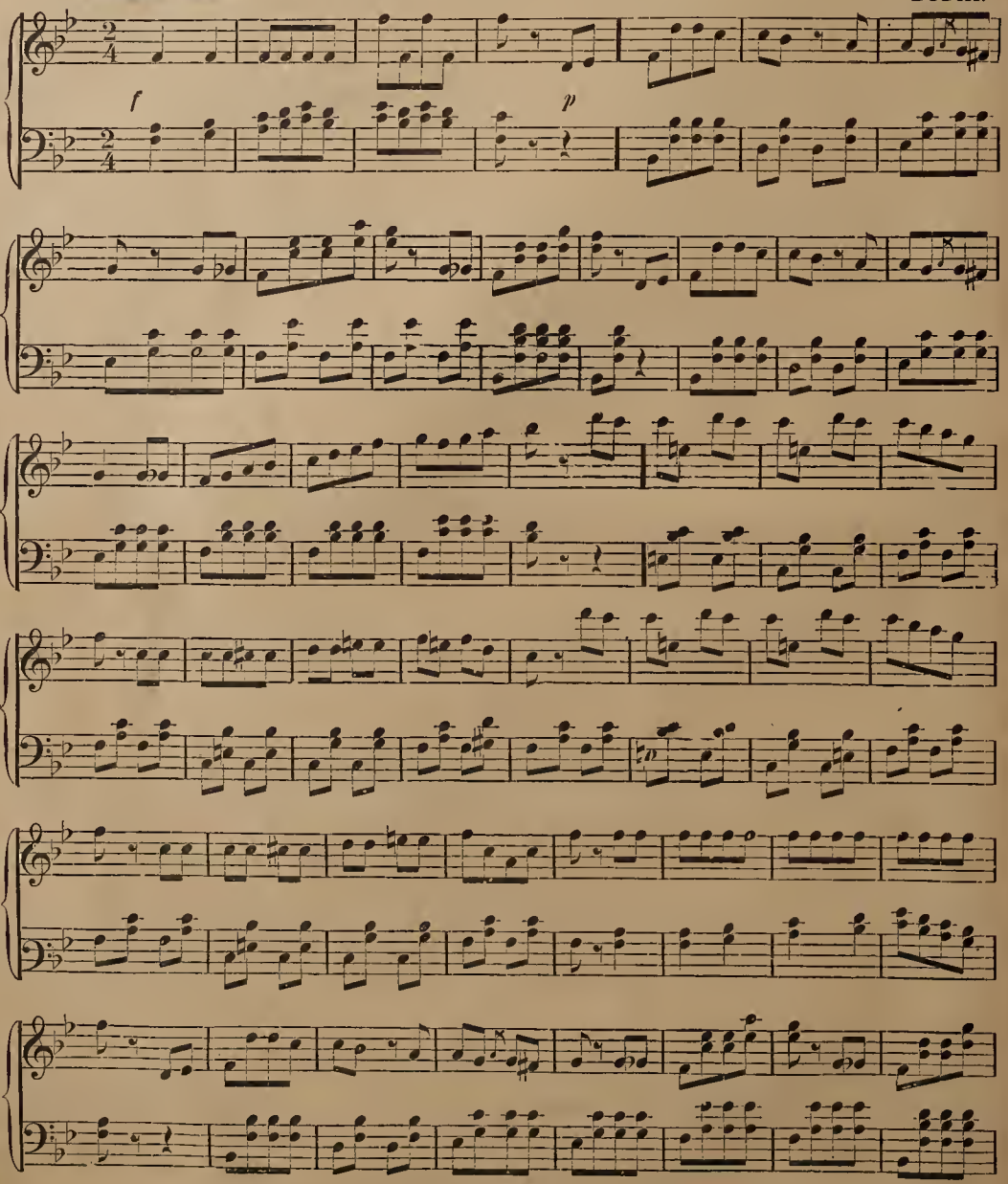


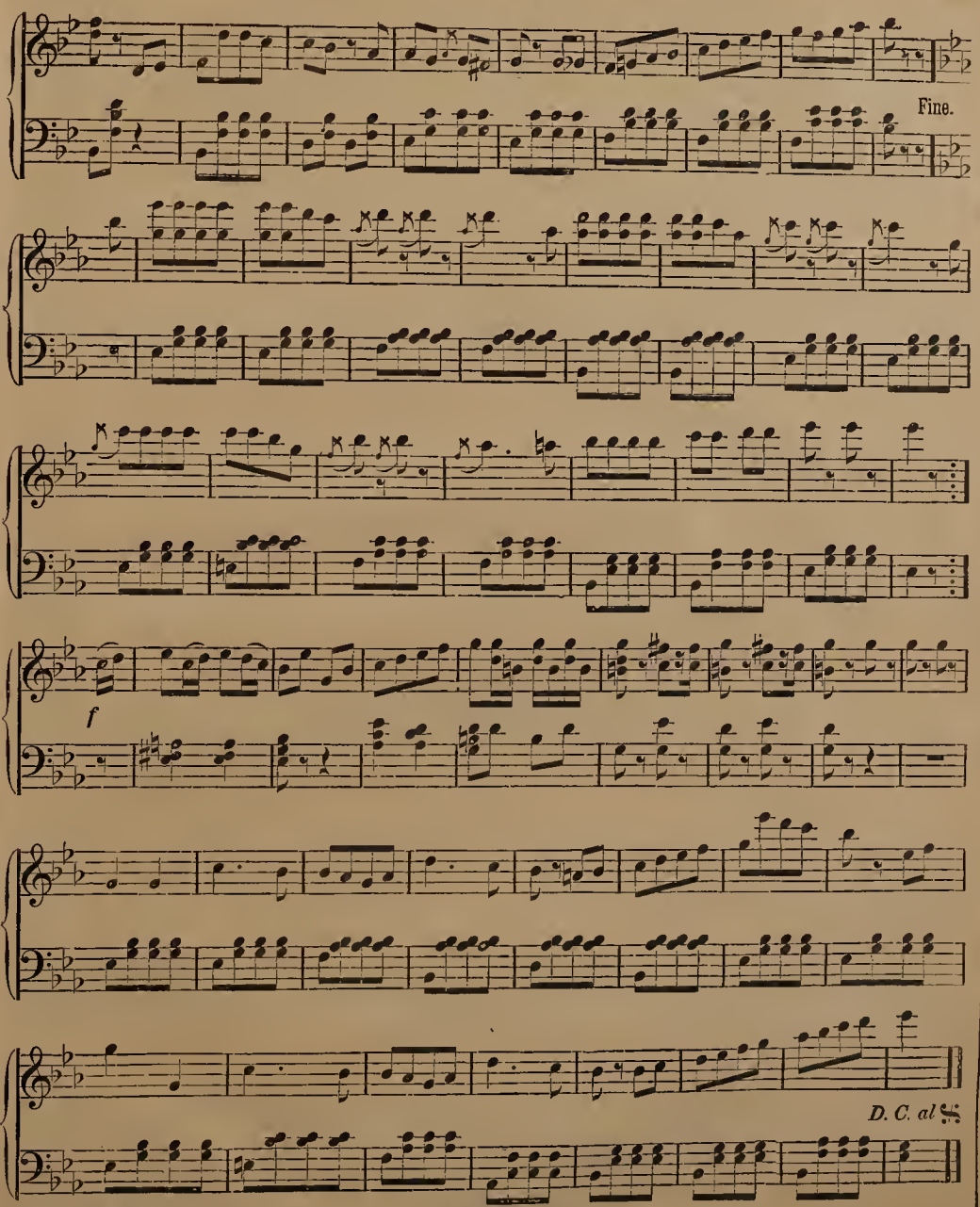
COLLEGE HORNPIPE.



JOLLY BROTHERS, GALOP.

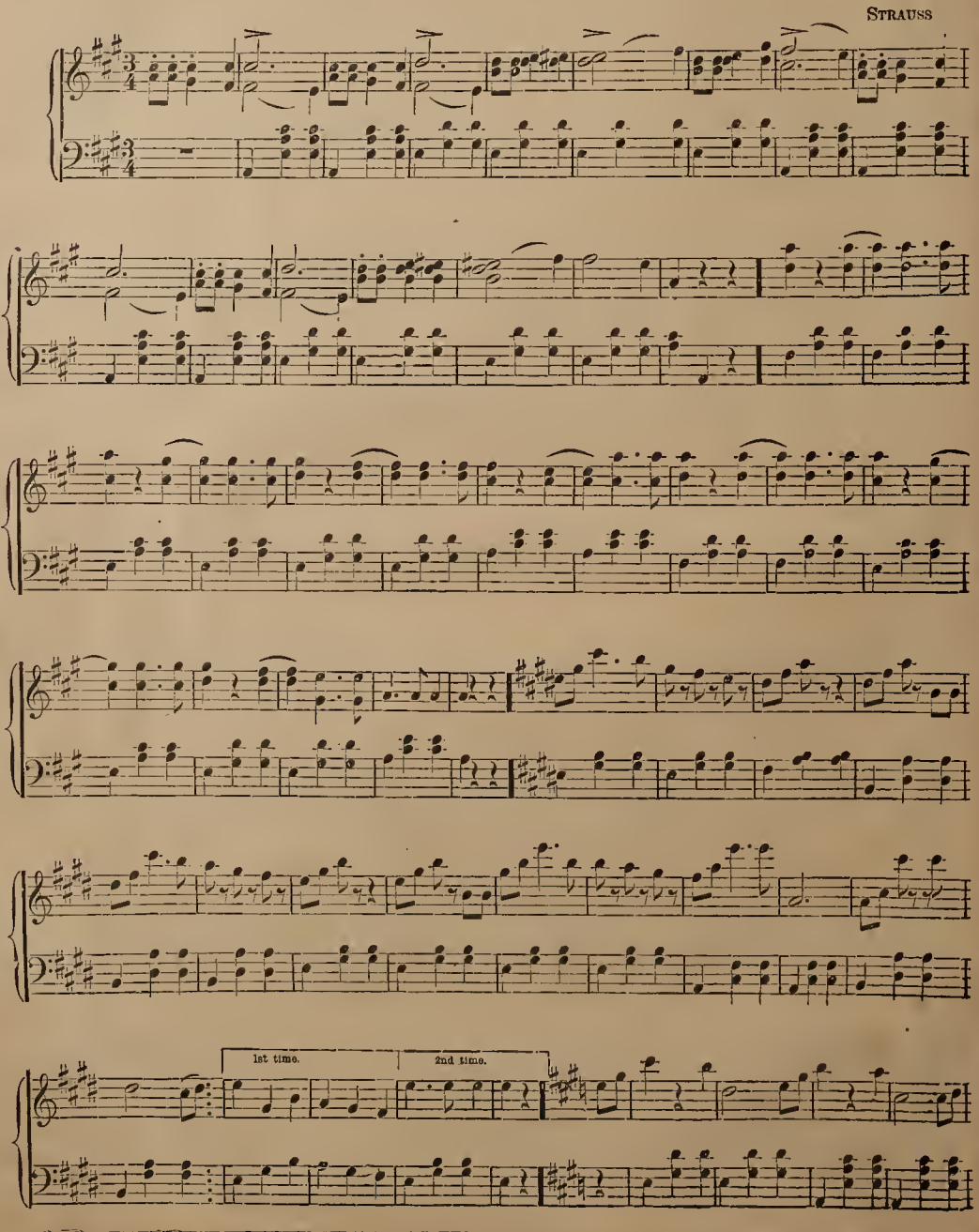
INTRODUCTION. *GALOP.* **BUDIK.**

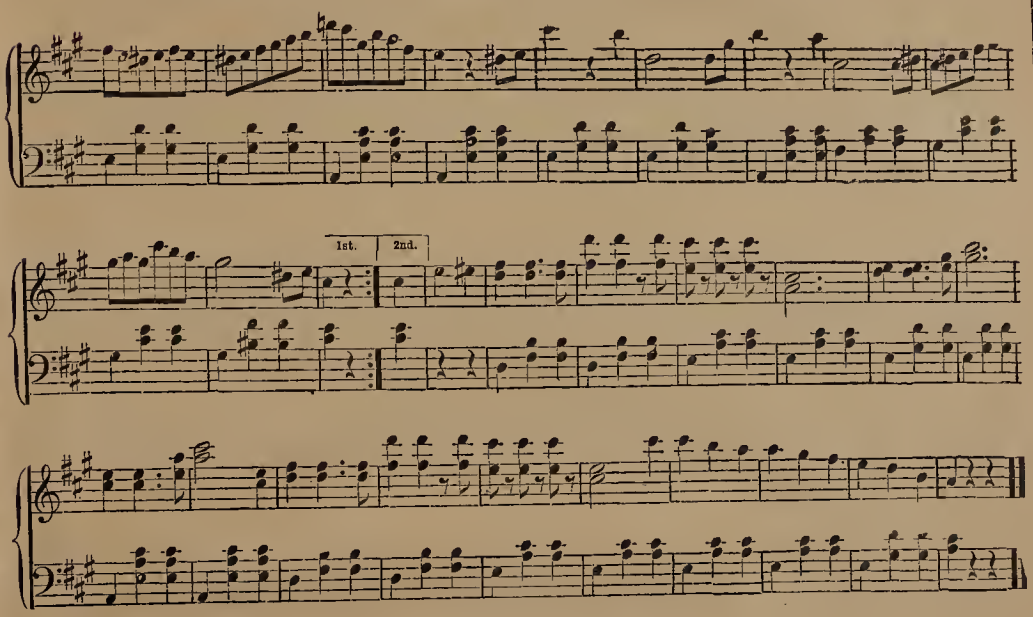



Fine.
f
D. C. al

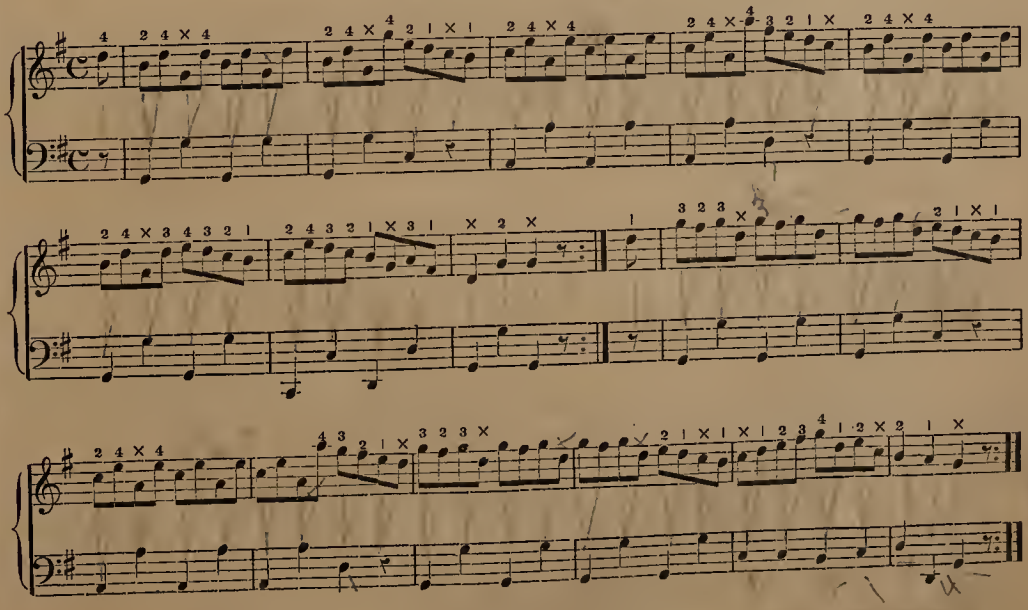
THOUSAND AND ONE NIGHTS WALTZ.

STRAUSS

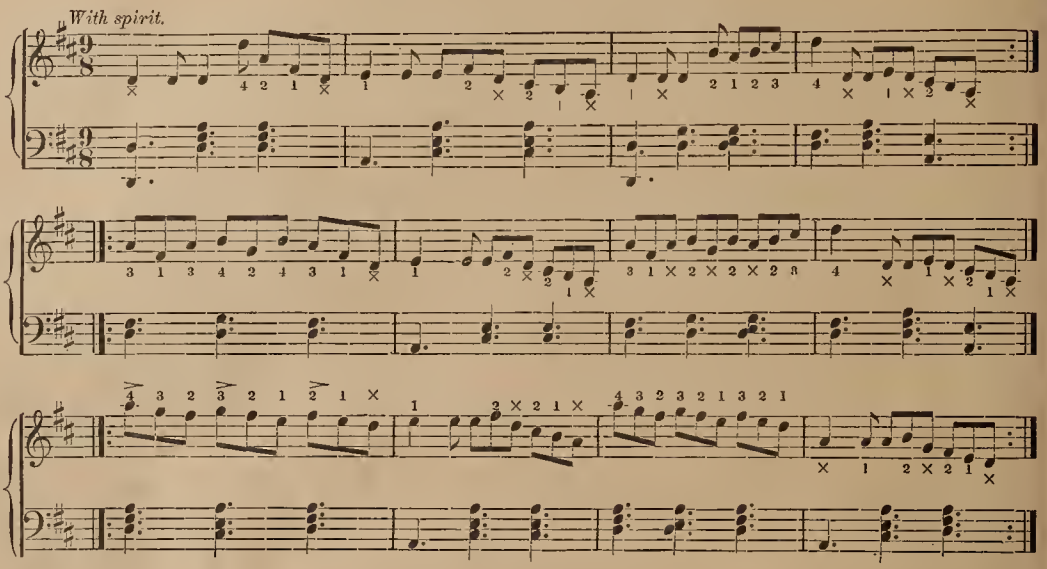




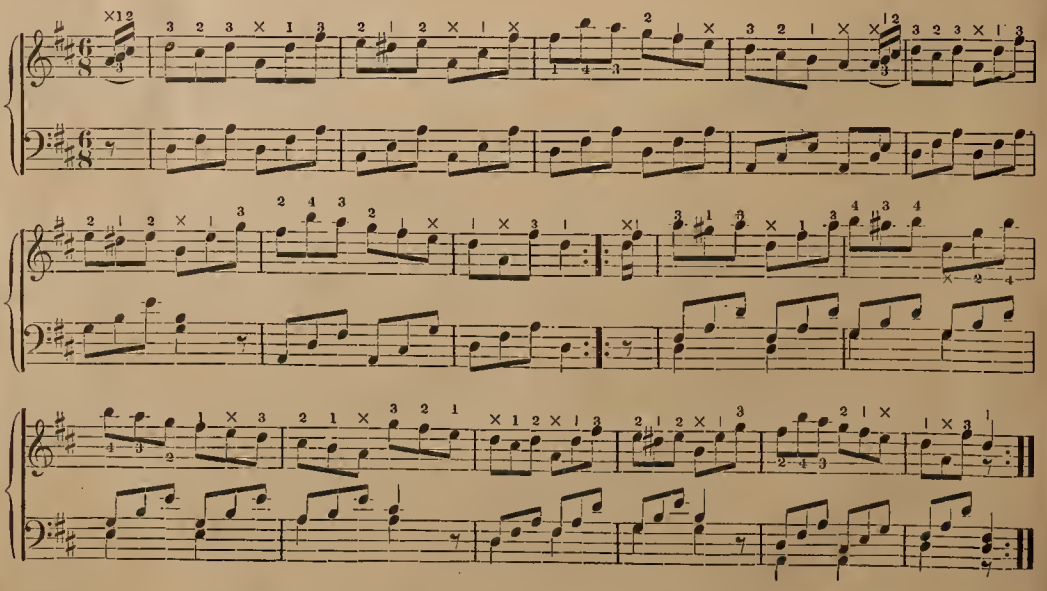
DEVIL'S DREAM.



SIR ROGER DE COVERLY.

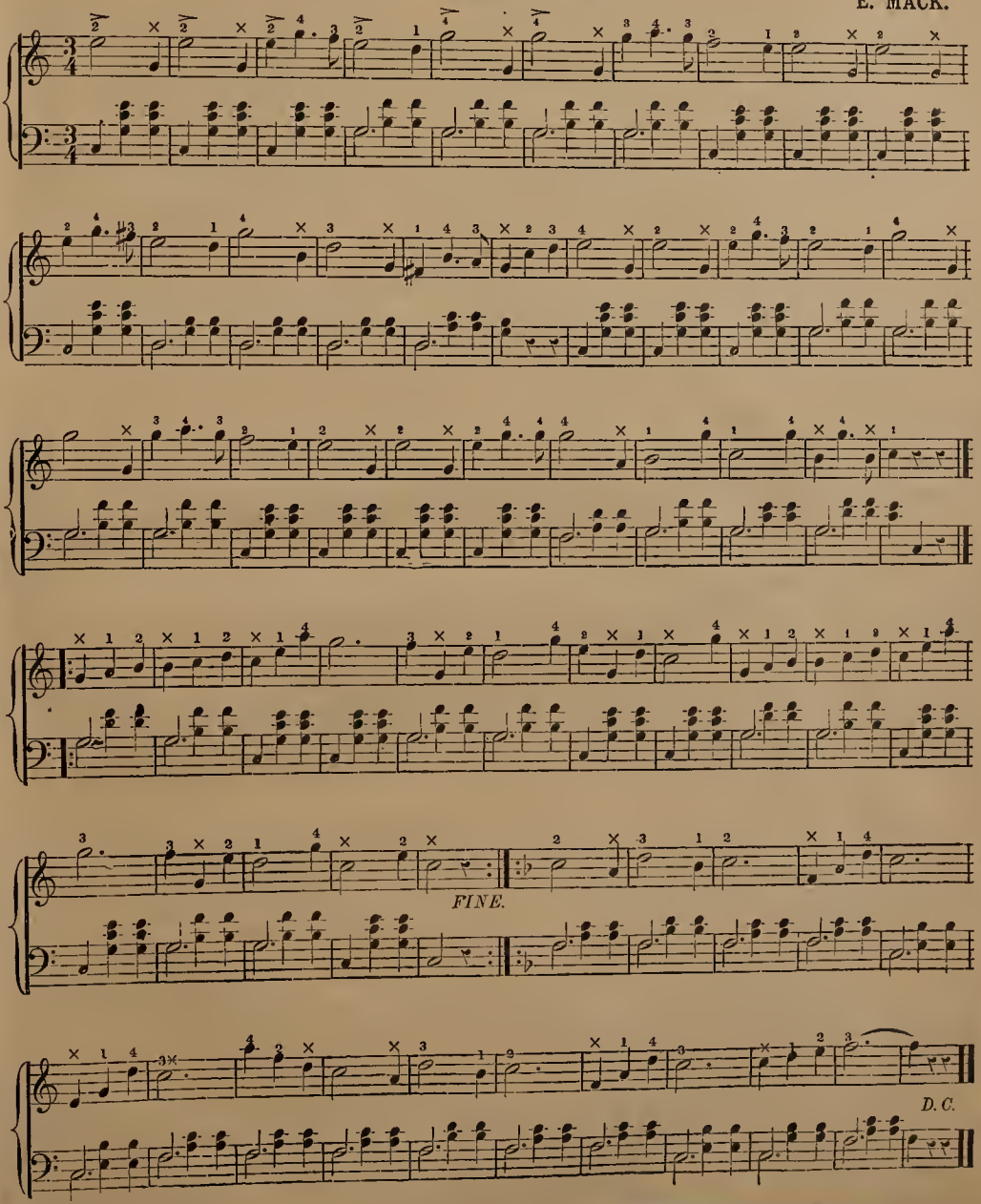


SICILLIAN CIRCLE.



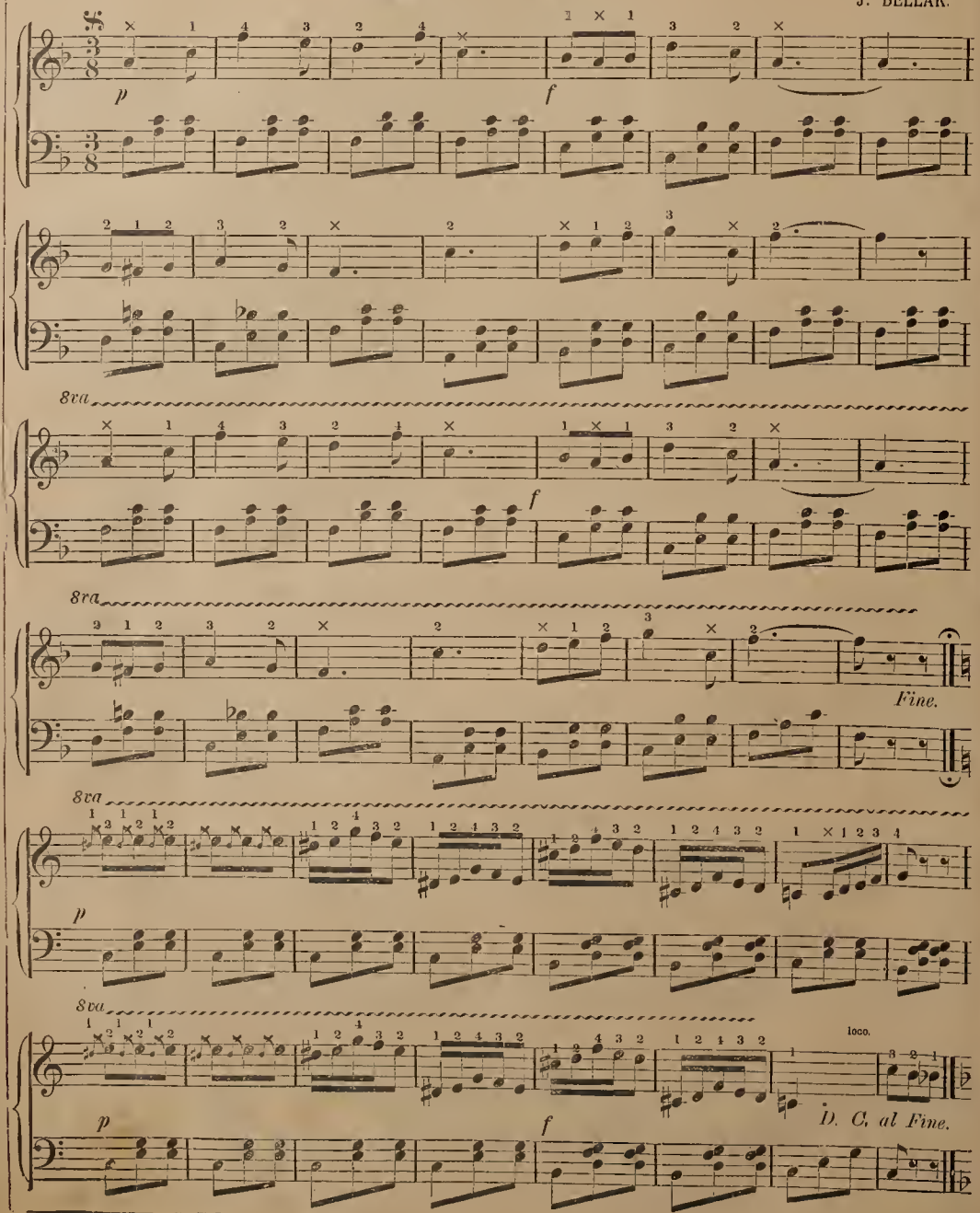
GERMANIA WALTZ.

E. MACK.

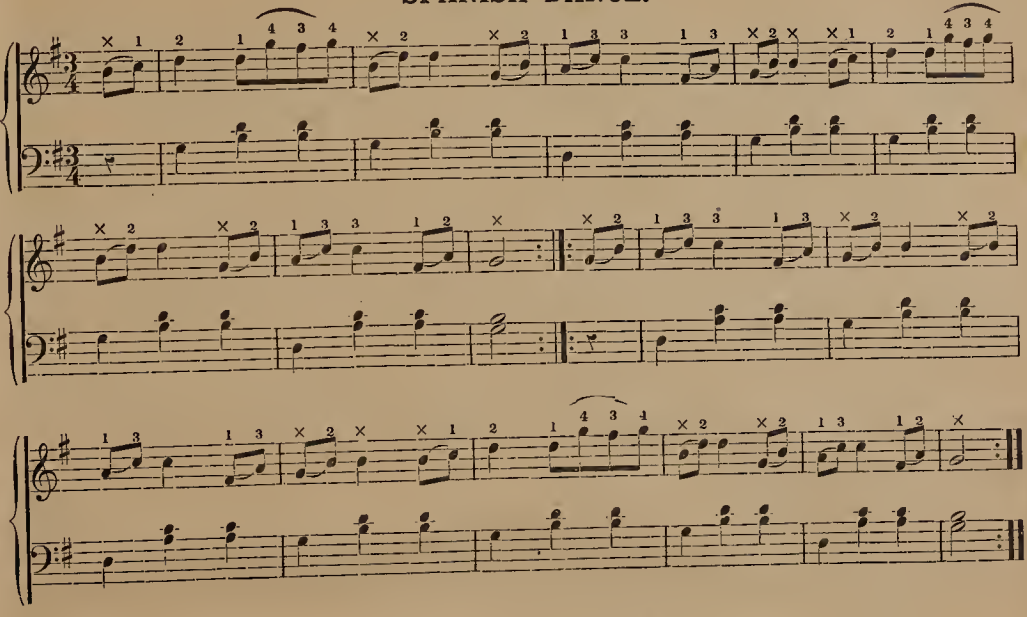


MAUD WALTZ.

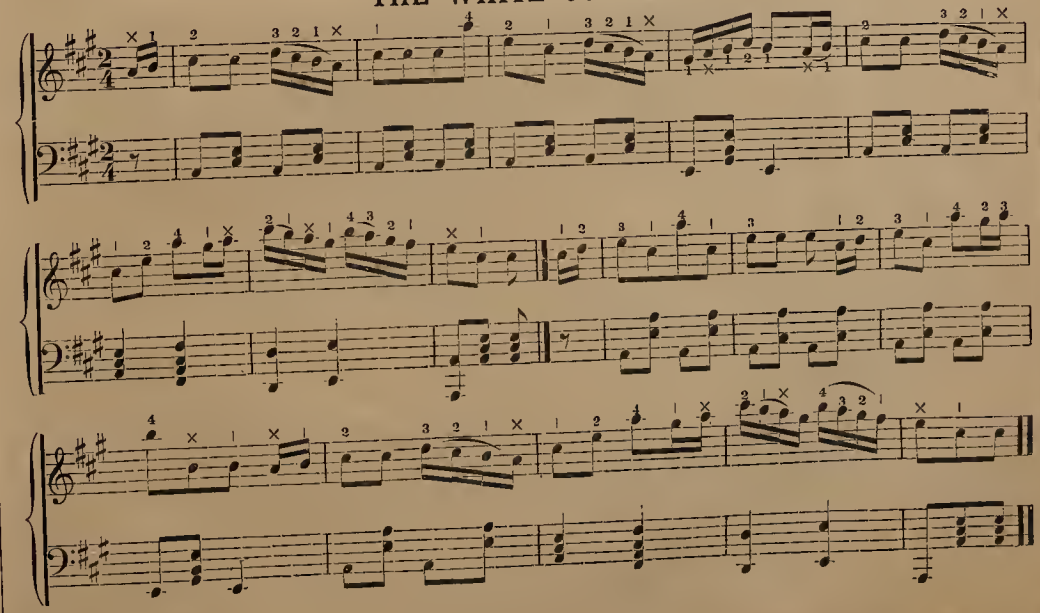
J. BELLAK.



SPANISH DANCE.

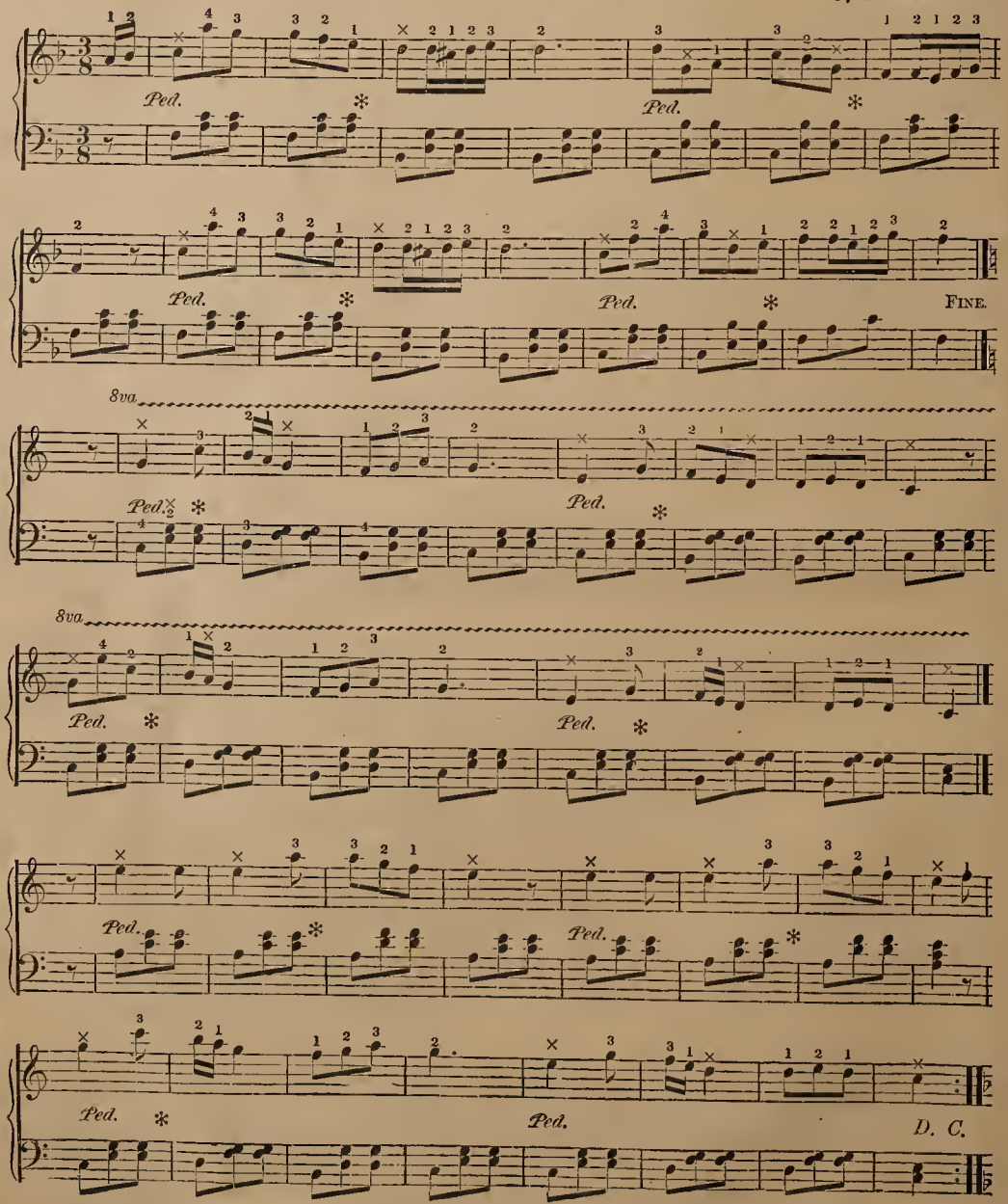


THE WHITE COCKADE.

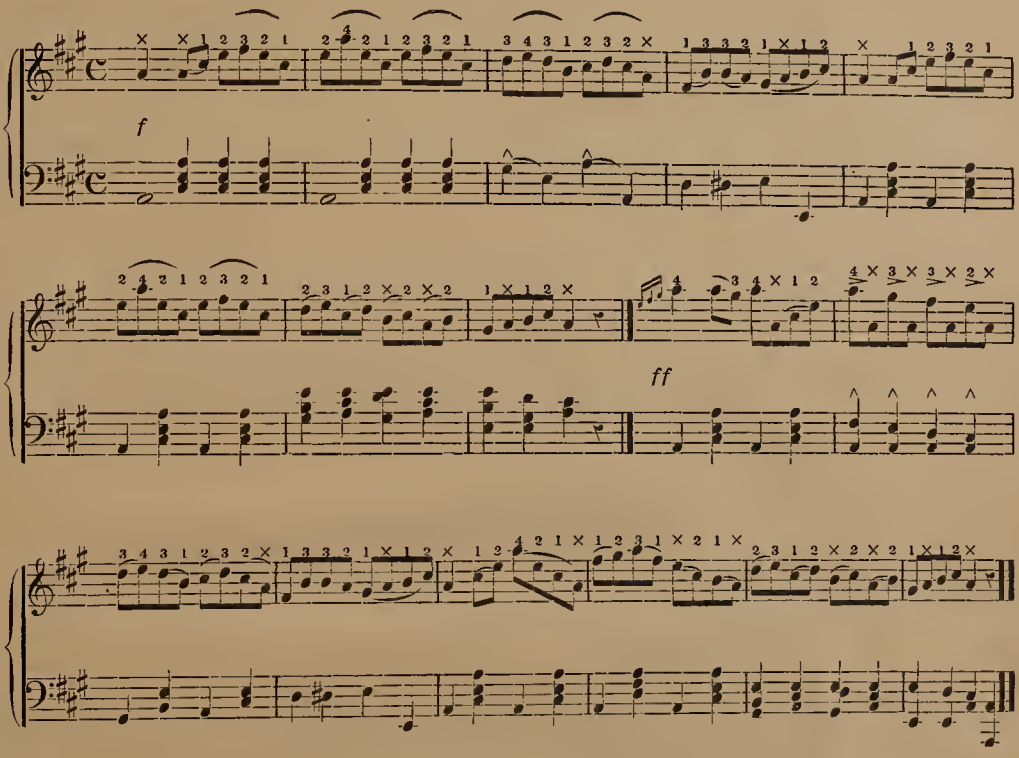


LUCRETIA BORGIA.

J. SPINDLER.

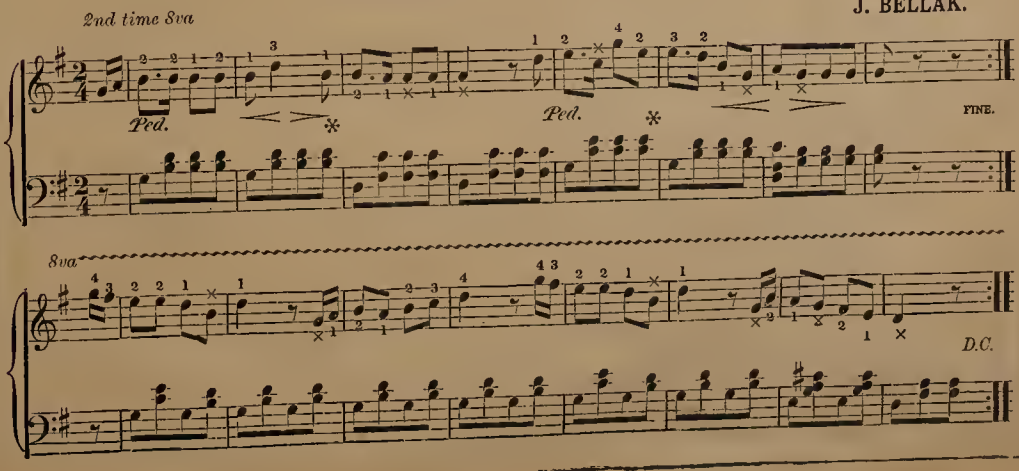


SPEED THE PLOUGH.



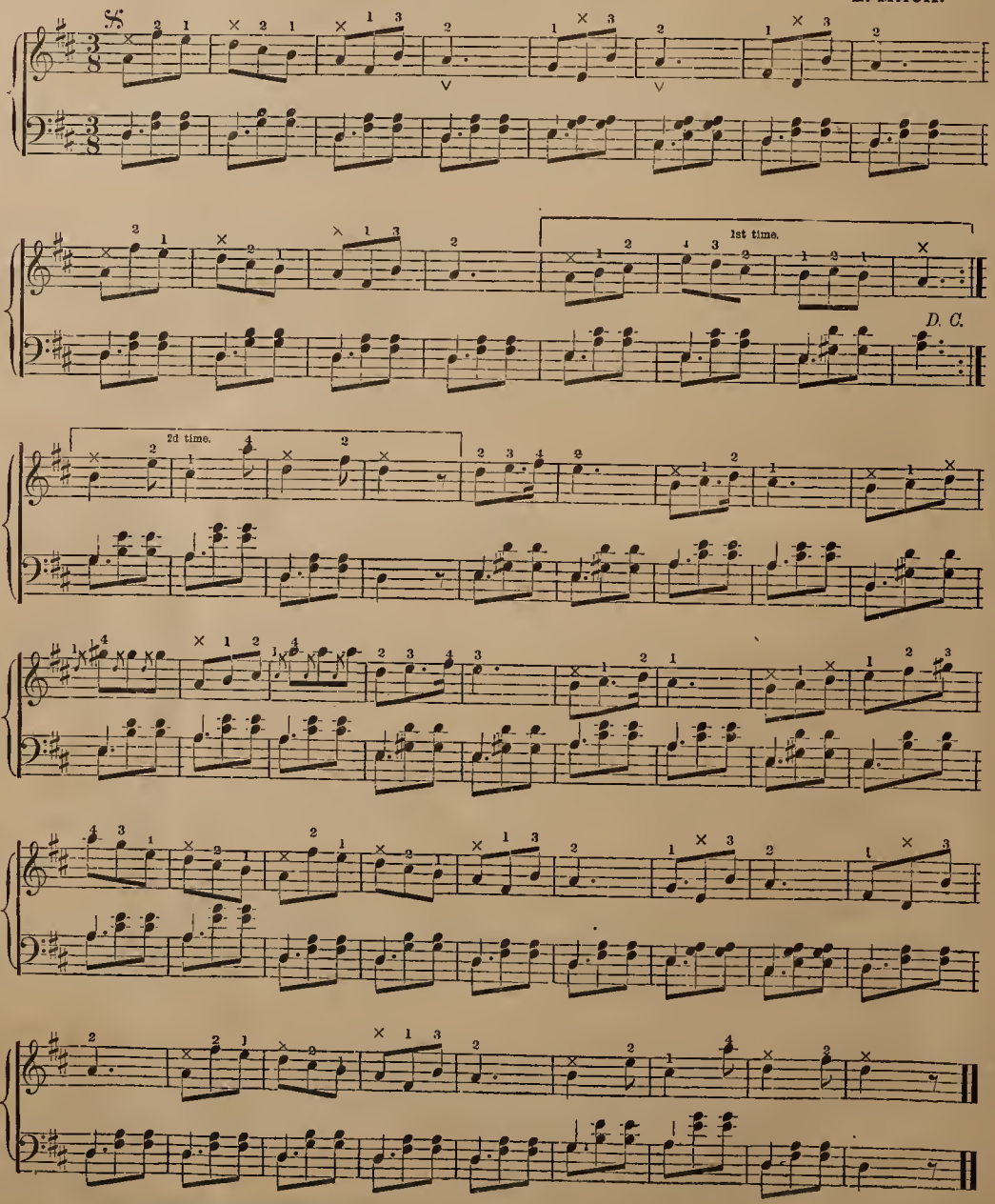
WEARING OF THE GREEN.

J. BELLAK.



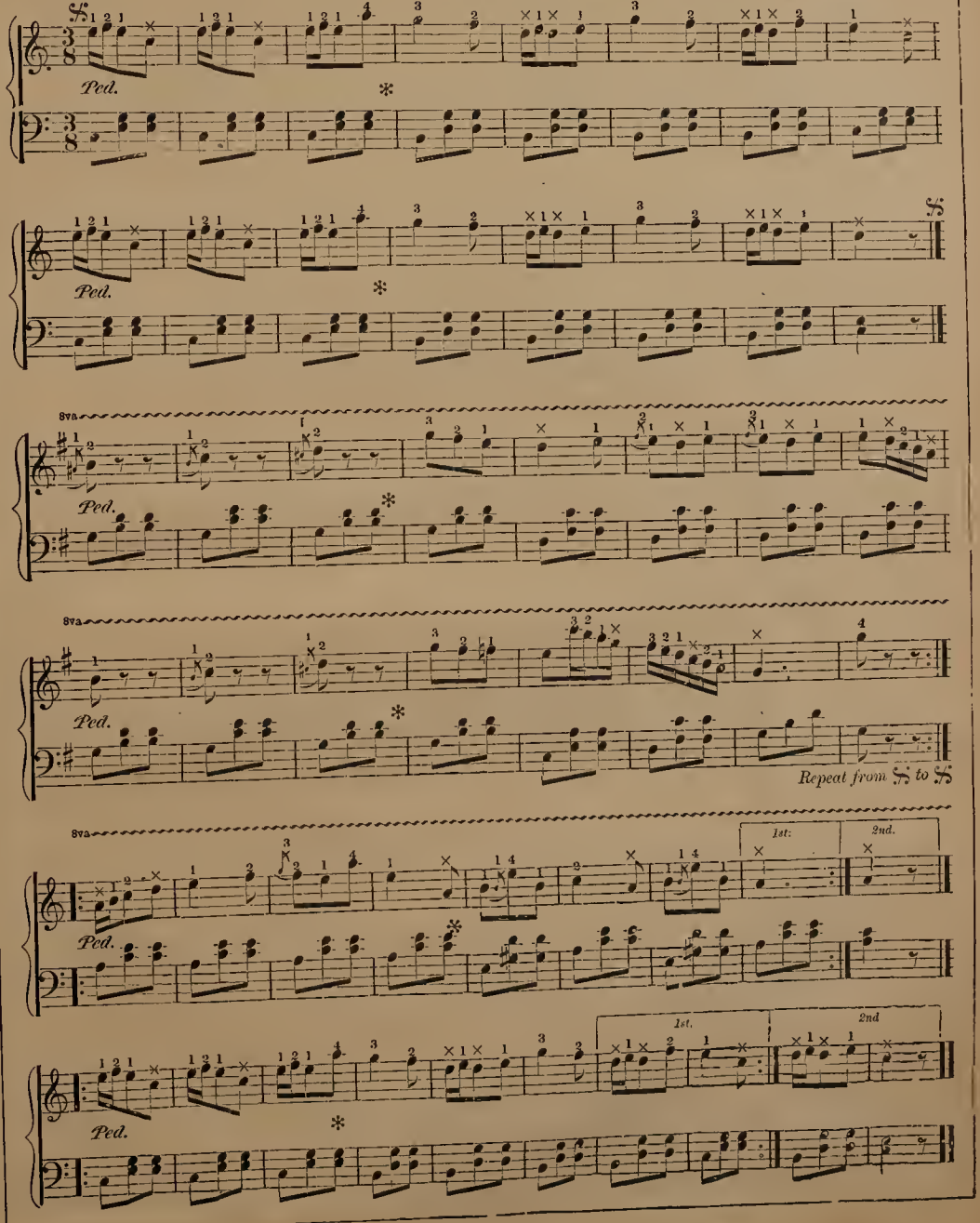
PIC NIC WALTZ.

E. MACK.



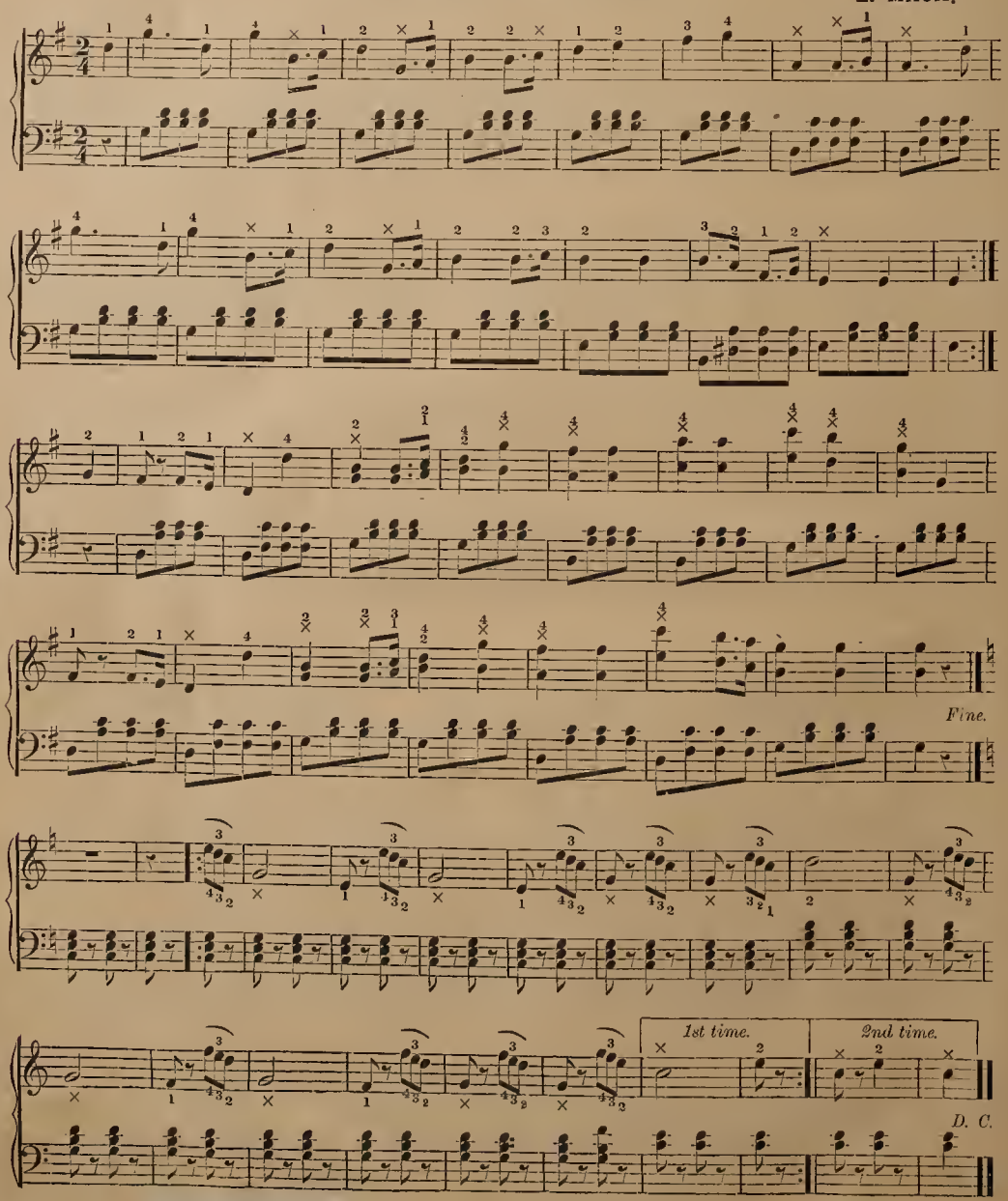
DUETT AND WALTZ FROM LA TRAVIATA.

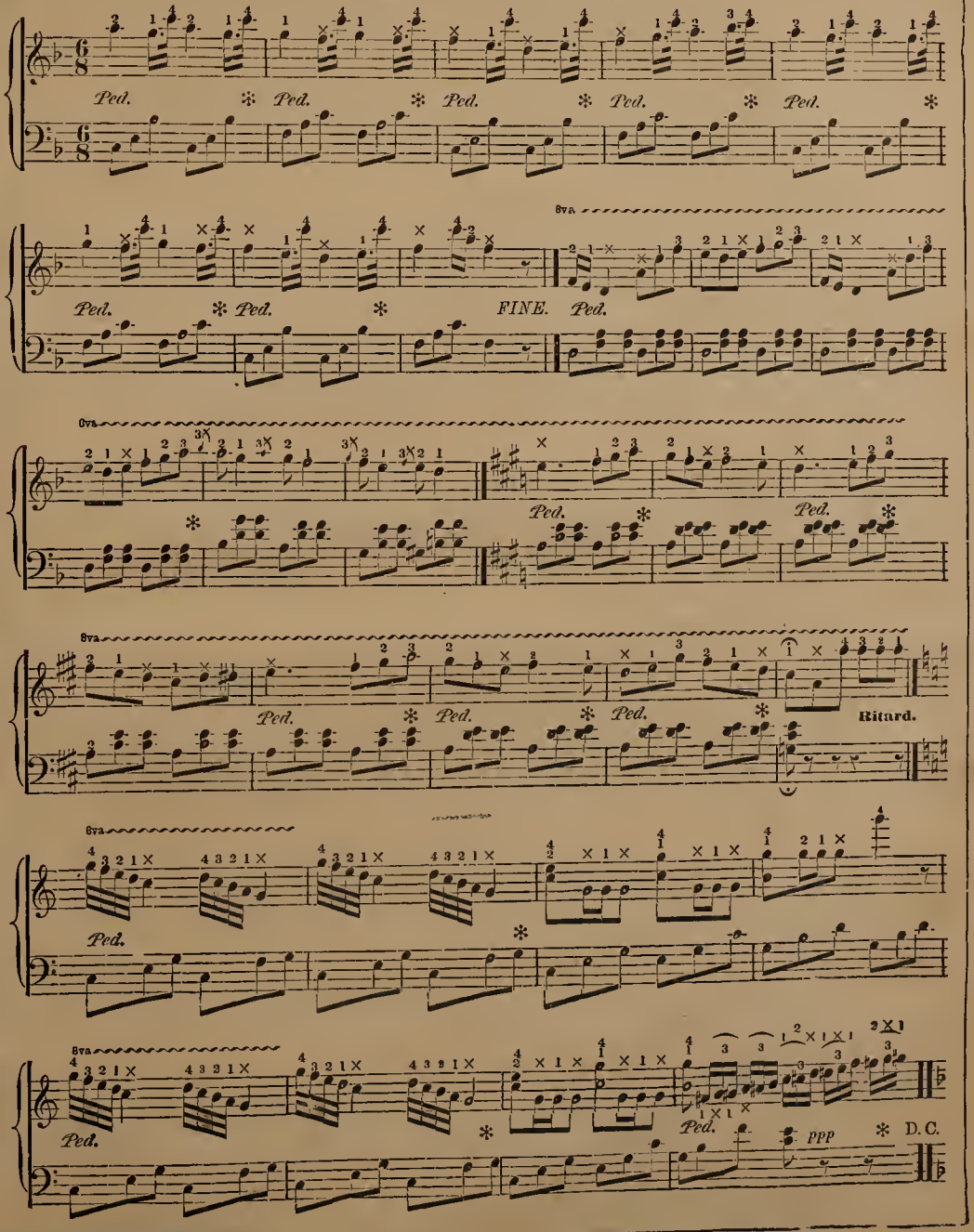
J. BELLAK.



THE BANNER QUICKSTEP.

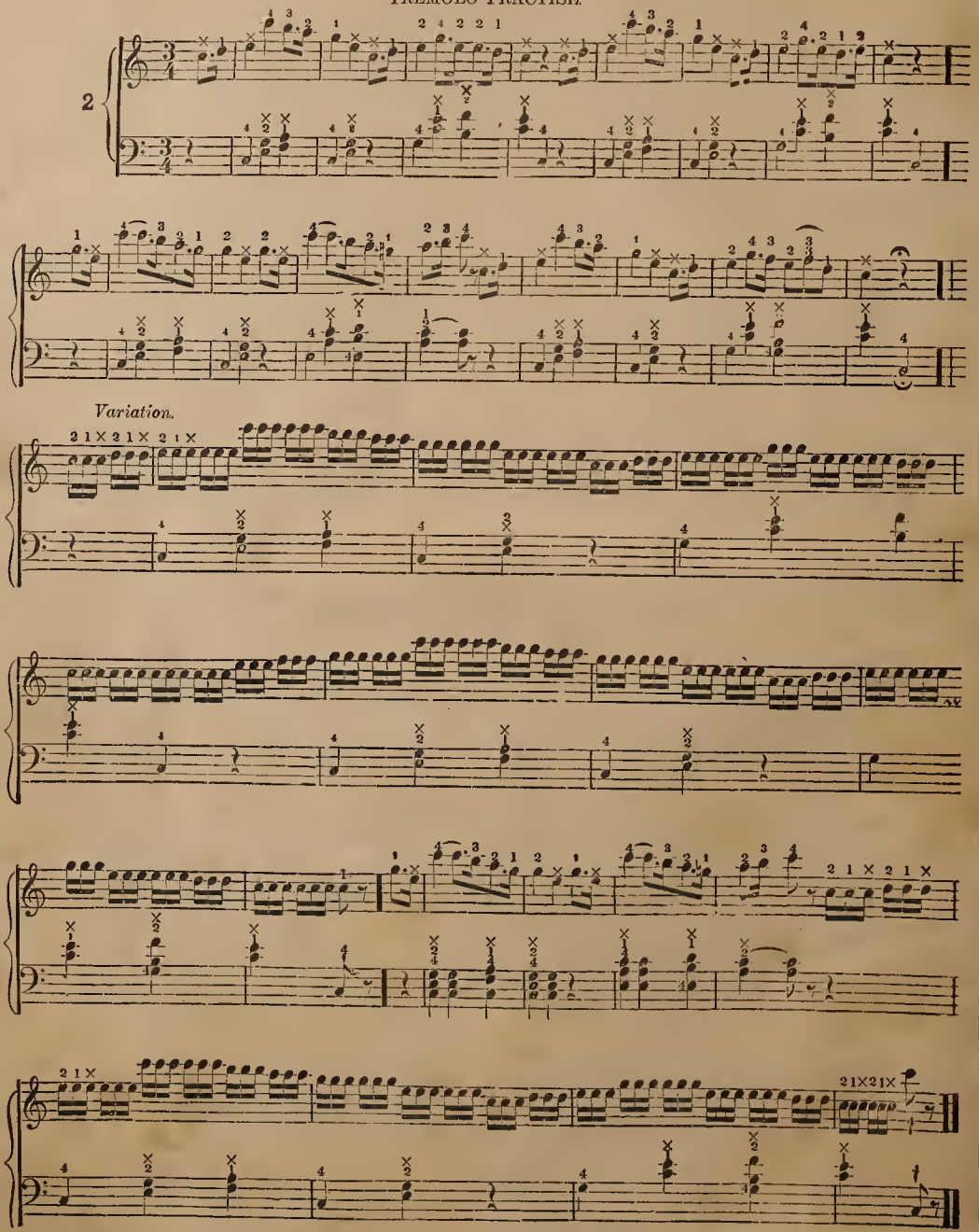
E. MACK.




Ped.
8va
FINE.
Ritard.
D.C.
PPP

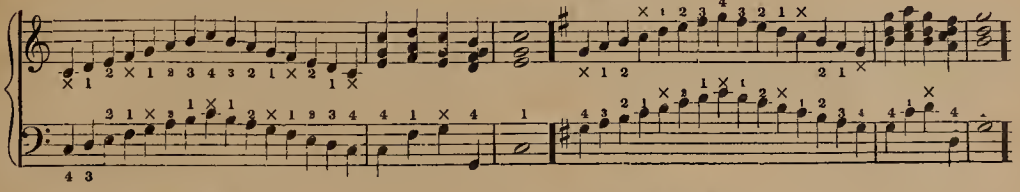
THE LAST ROSE OF SUMMER.

TREMOLO PRACTISE.



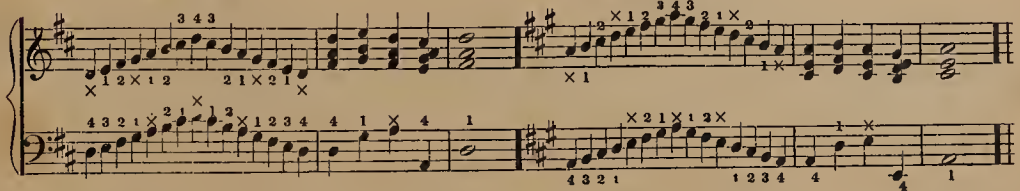
TWELVE MAJOR SCALES.

C or Natural Scale.



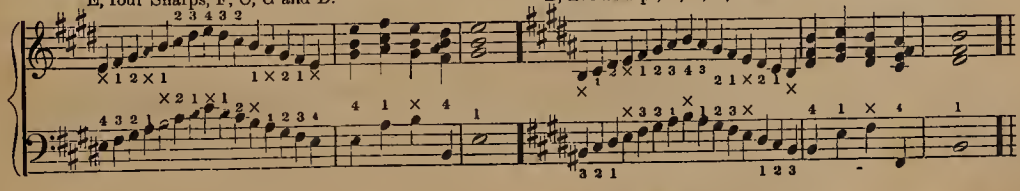
G, one Sharp.

D.two Sharps,F and C.



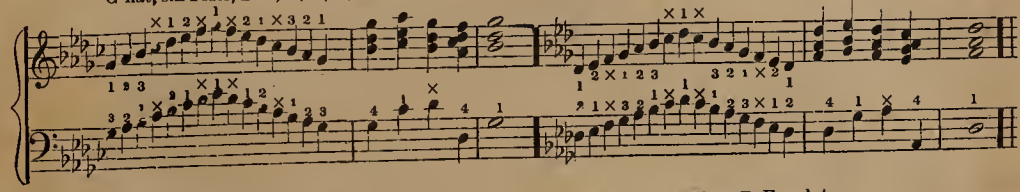
A. three Sharps, F, C and G,

E, four Sharps, F, C, G and D.



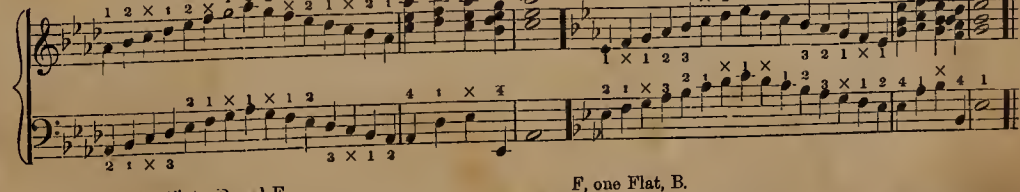
B, five Sharps, F, C, G, D and A.

G flat, six Flats, B. E, A, D, G, and C.



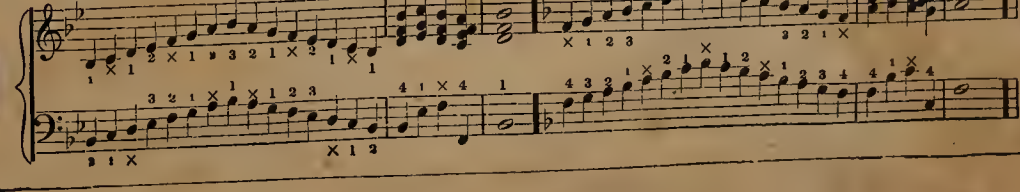
D flat, five Flats, B, E, A, D and G.

A flat, four Flats. B, E, A and D.



E flat, three Flats, B, E and A.

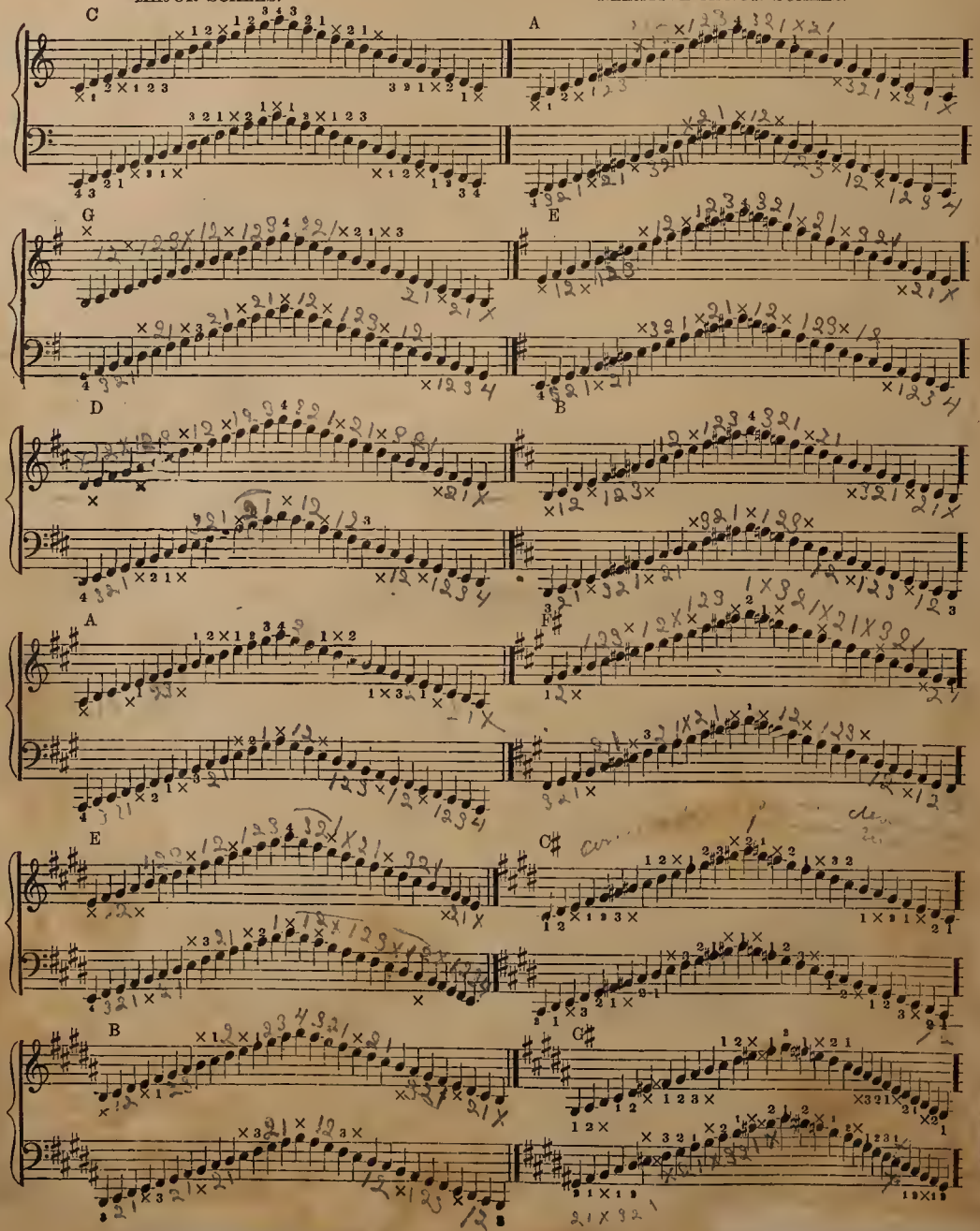
B flat, two Flats, B and E.



F, one Flat, B.

SCALES ON TWO OCTAVES.

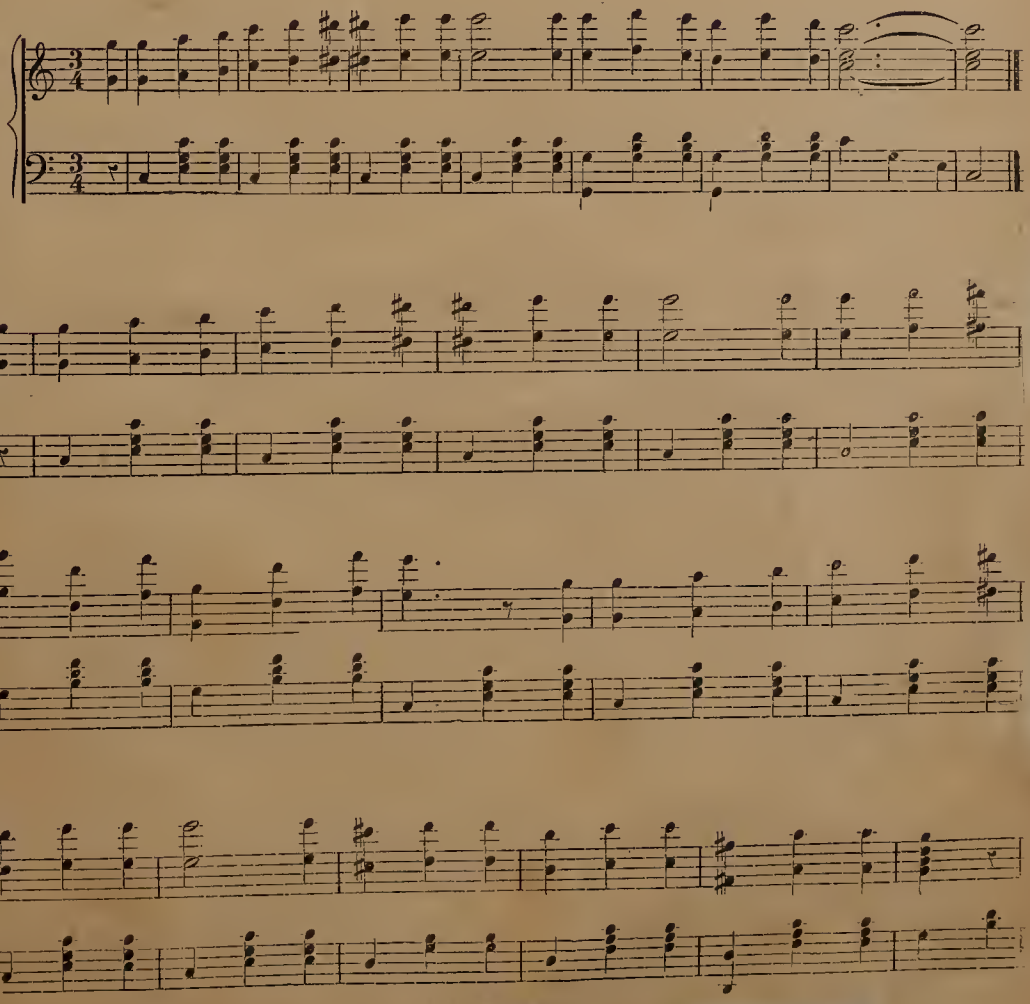
MAJOR SCALES. RELATIVE MINOR SCALES.



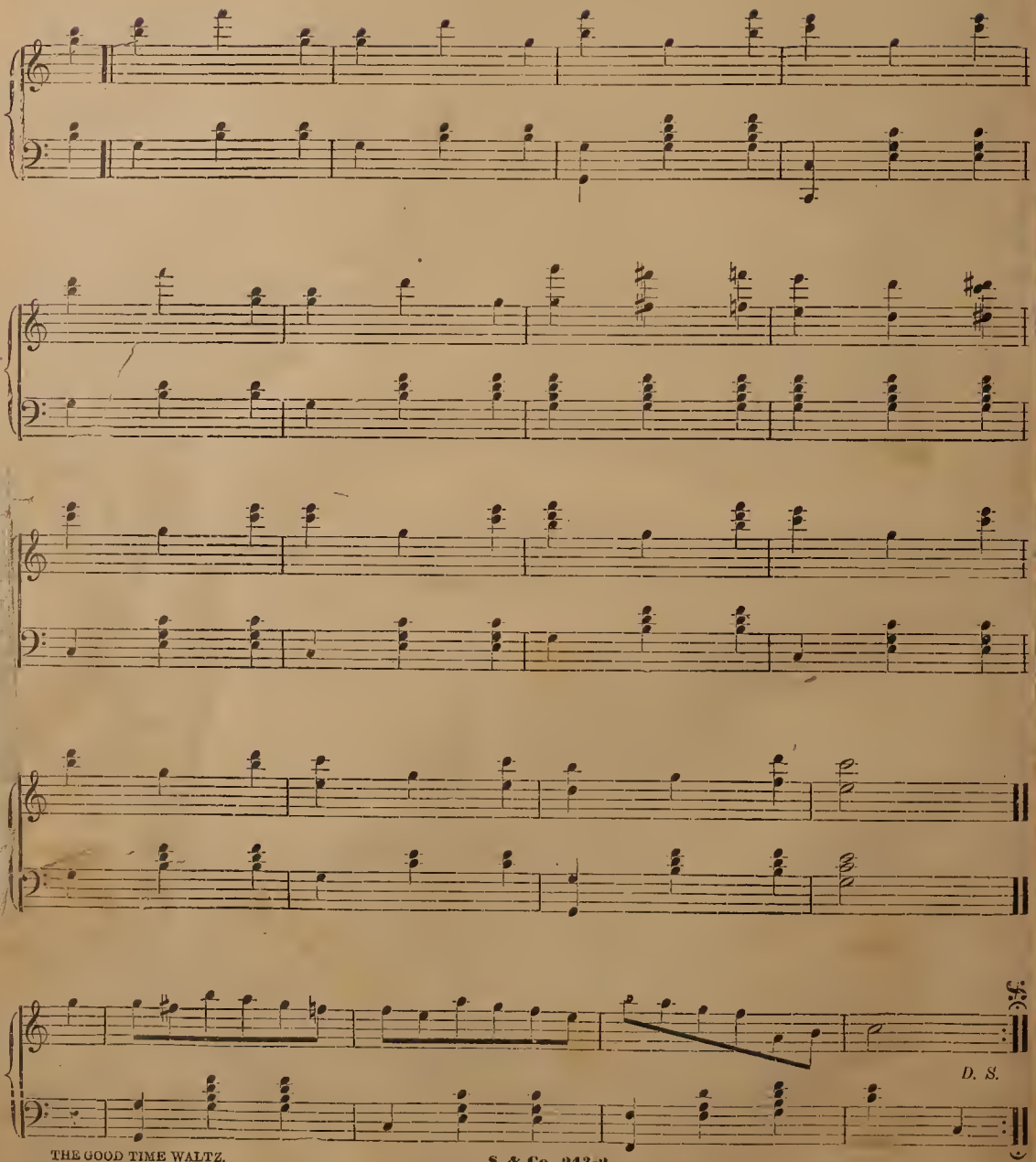
The Good Time Waltz.

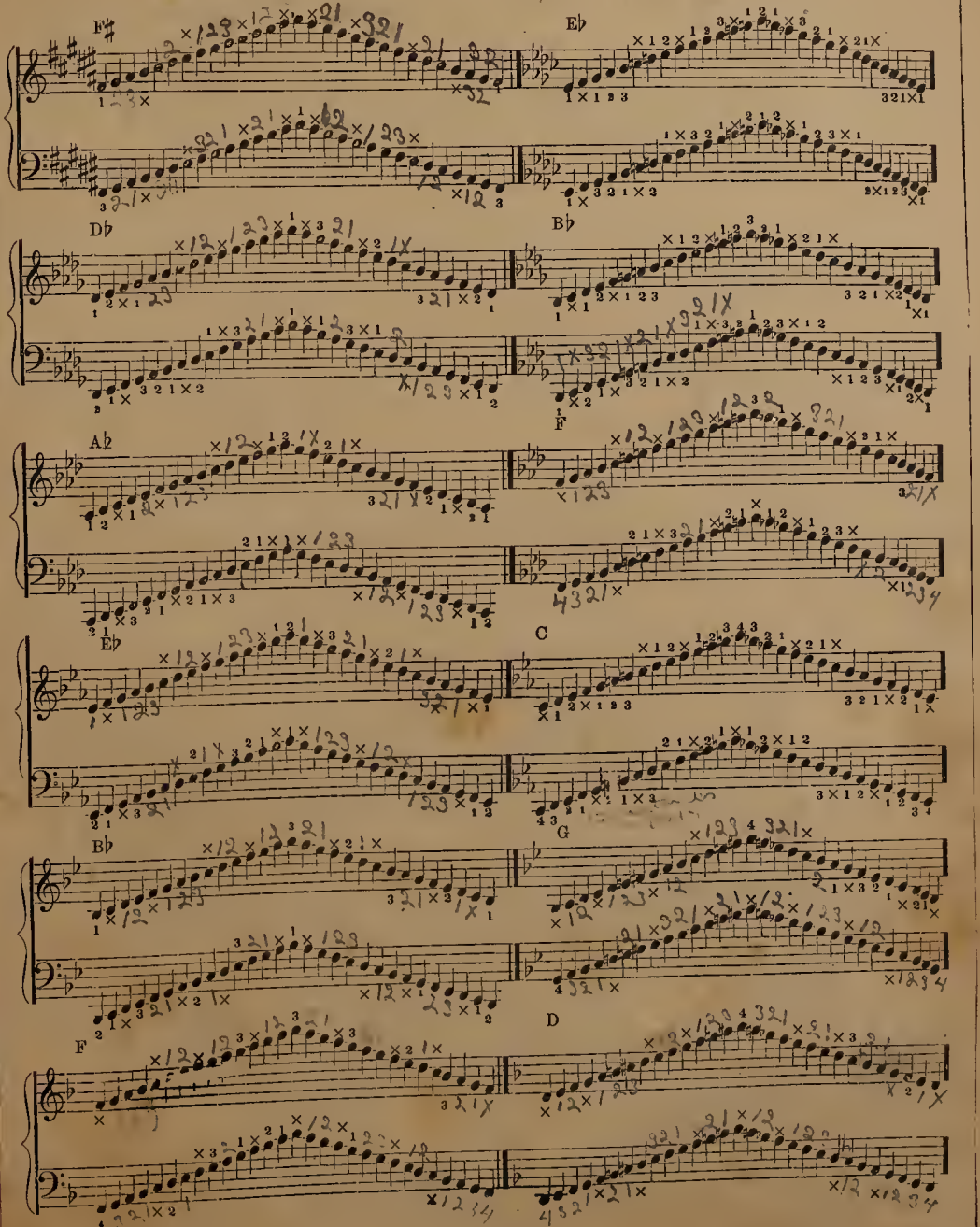
From the Operatic Romance of Marina.

By WILLIAM McDONNELL.



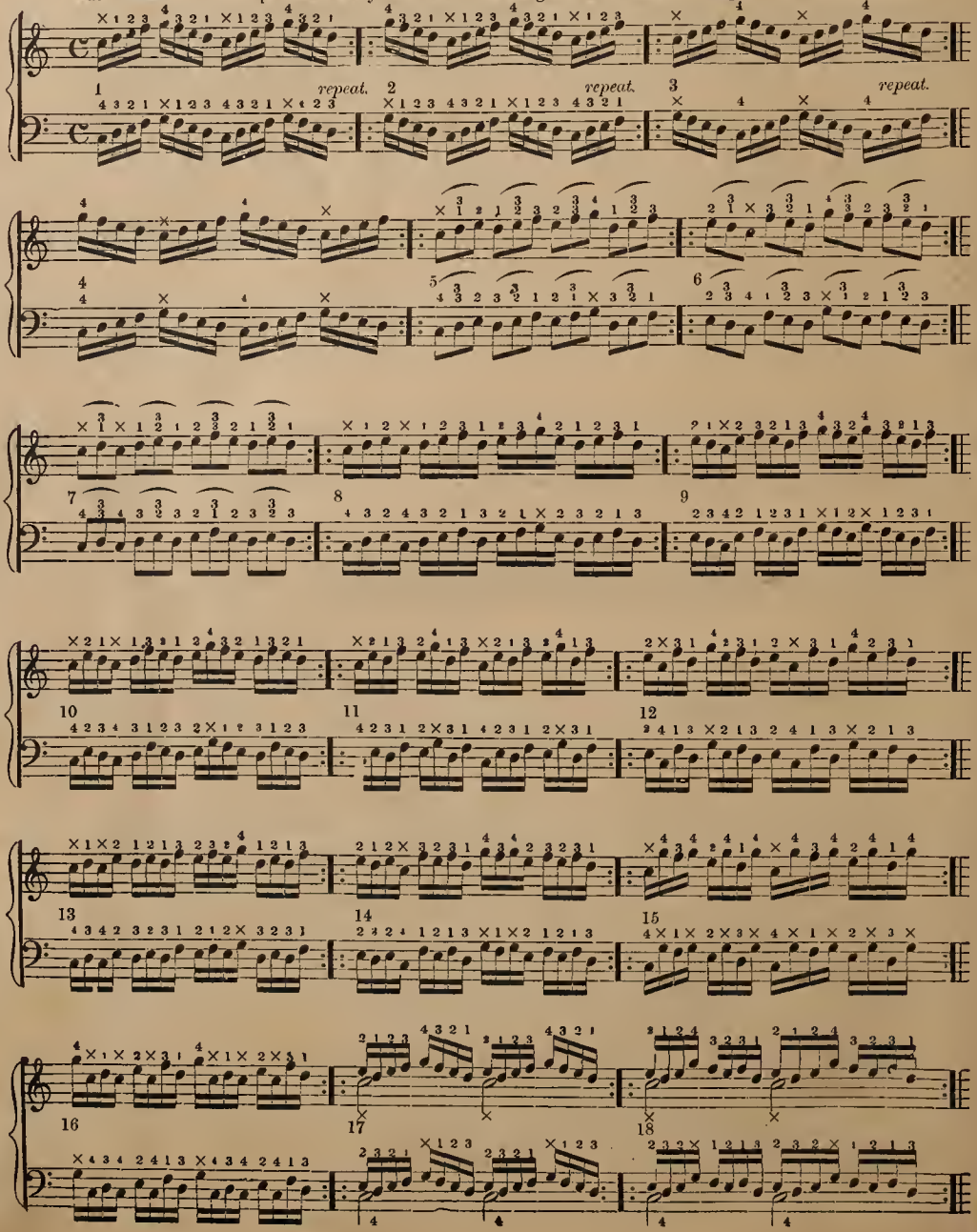
Entered according to Act of Parliament of Canada in the year 1884, by Wm. McDONNELL, in the offic

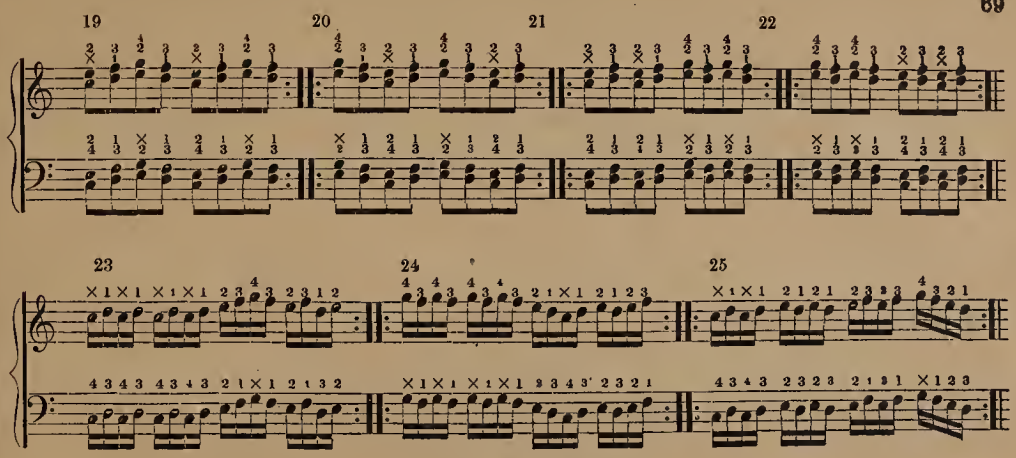

D. S.


F♯
E♭
D♭
B♭
A♭
F
E♭
C
B♭
G
F
D

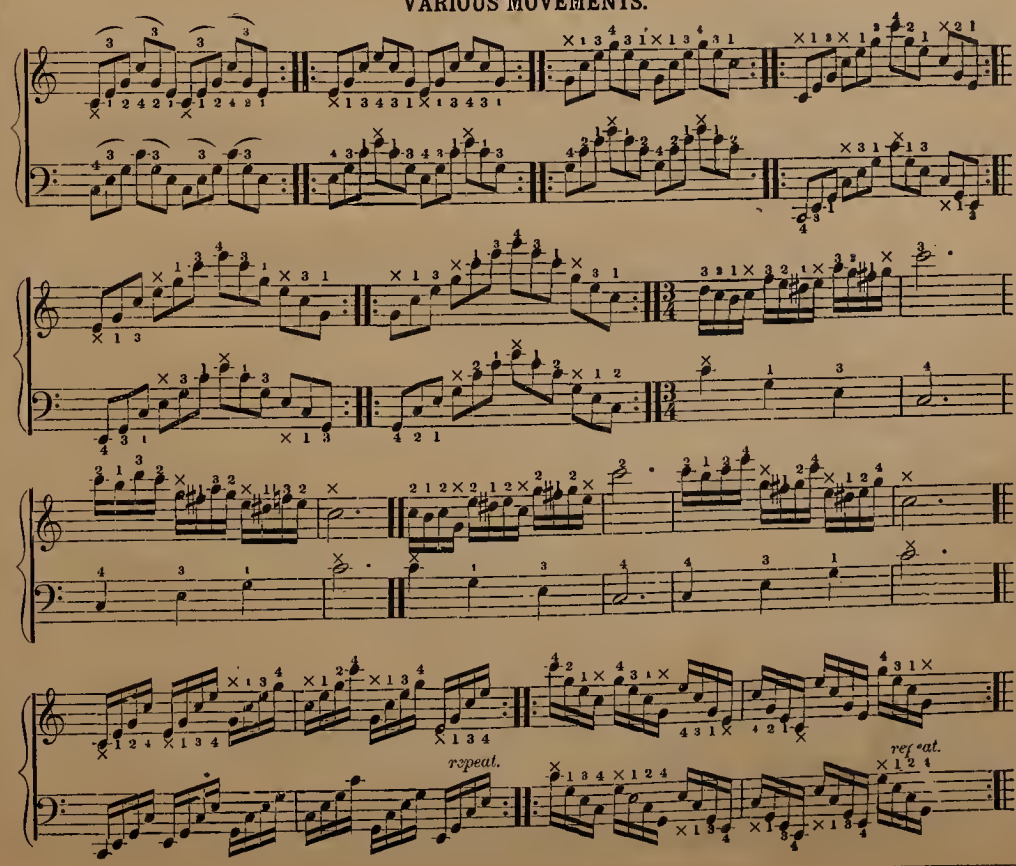
FIVE FINGER EXERCISES.

Each Number are to be practised many times and with the guide of a teacher, throughout the different keys.



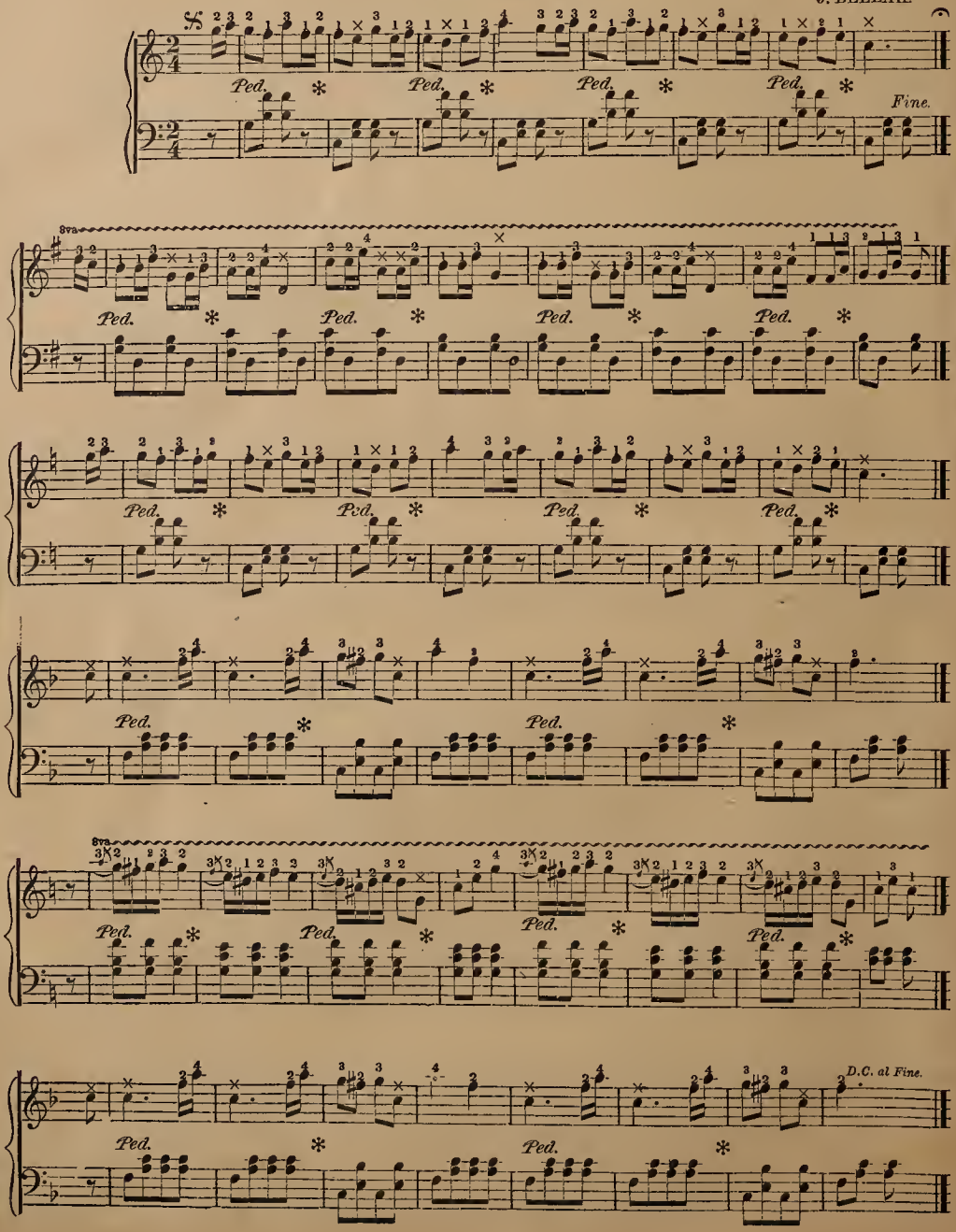


VARIOUS MOVEMENTS.



IVY LEAF POLKA.

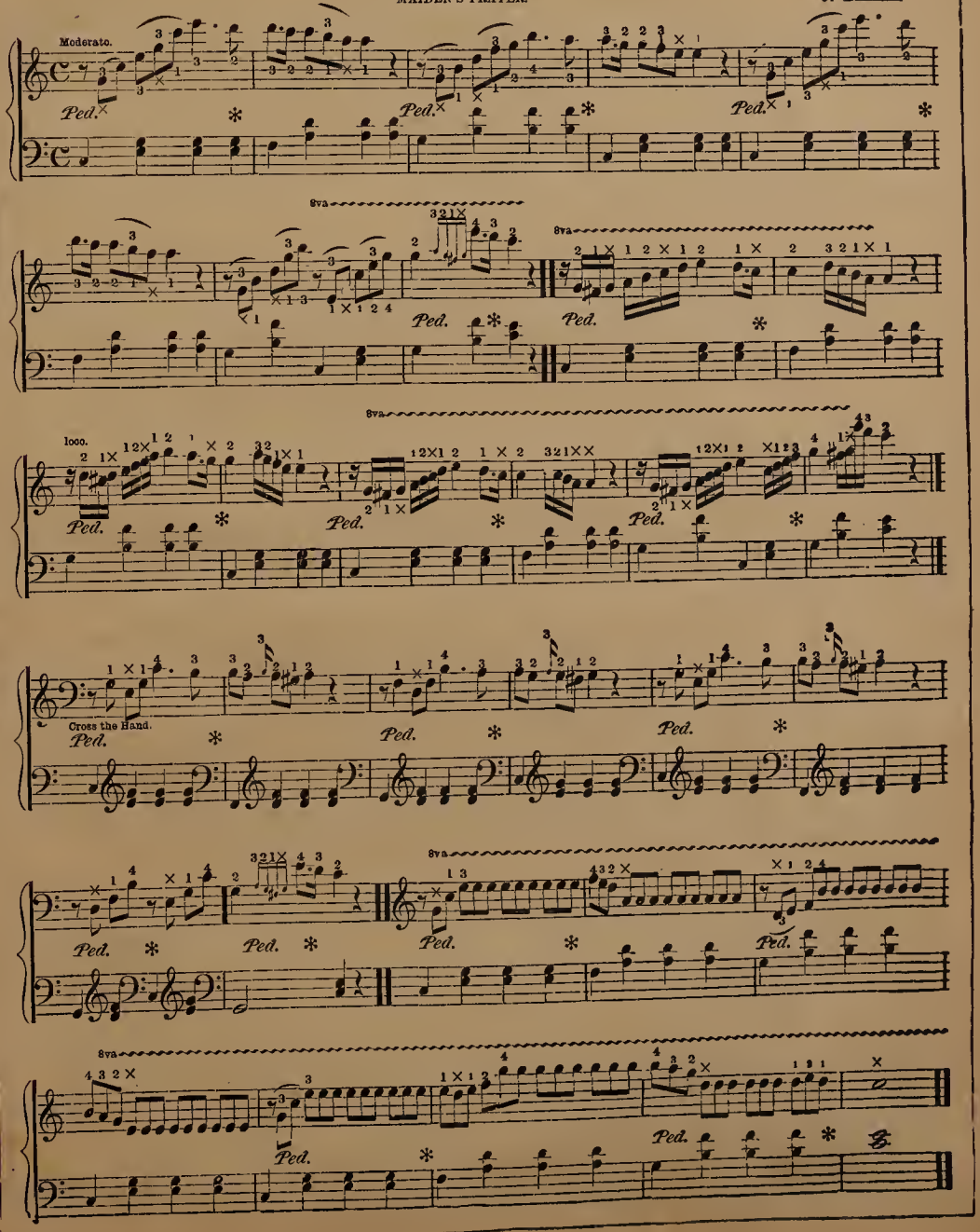
J. BELLAK.



LA PRIERE D'UNE VIERGE.

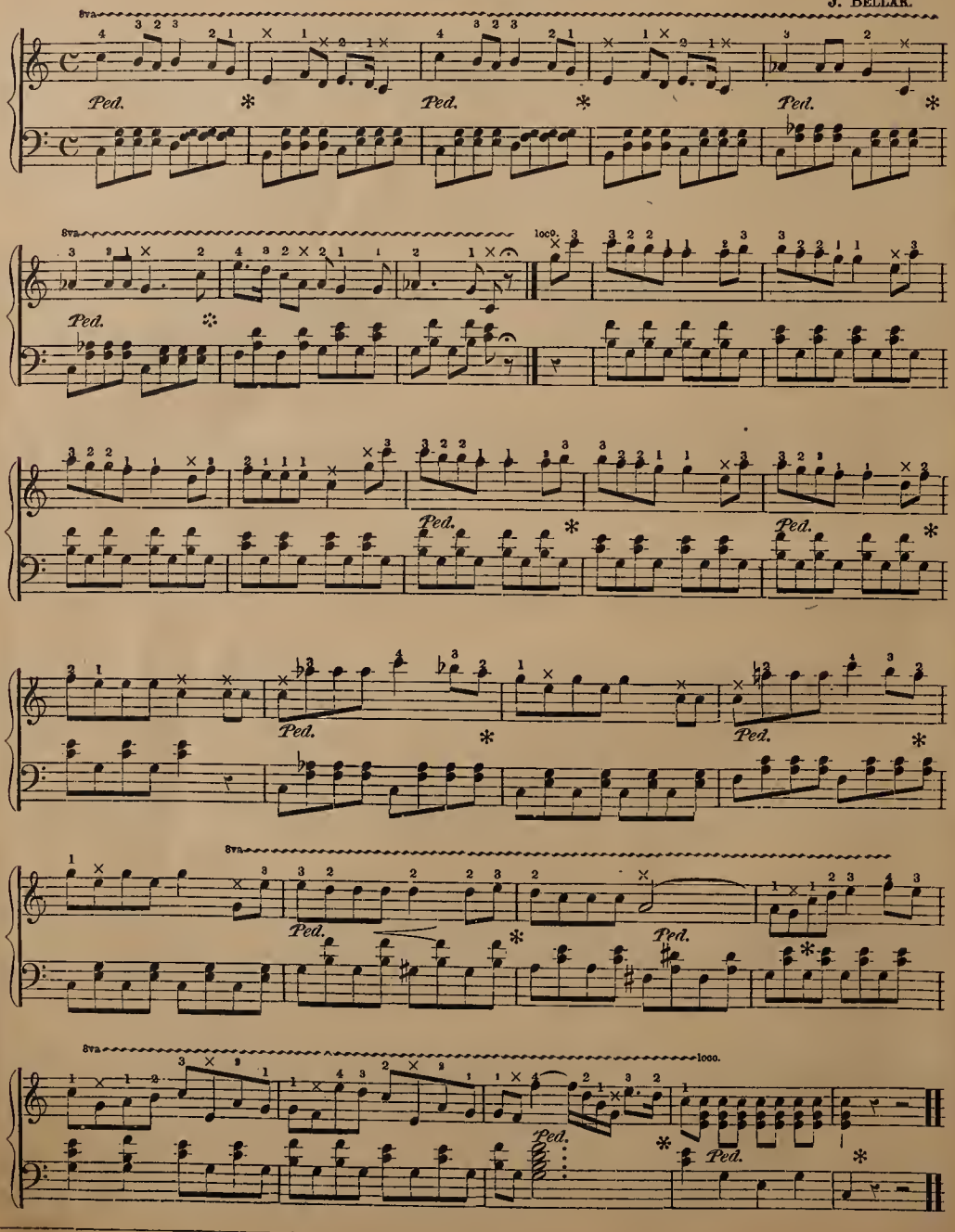
MAIDEN'S PRAYER.

J. BELLAK.



DI PROVENZA. Traviata.

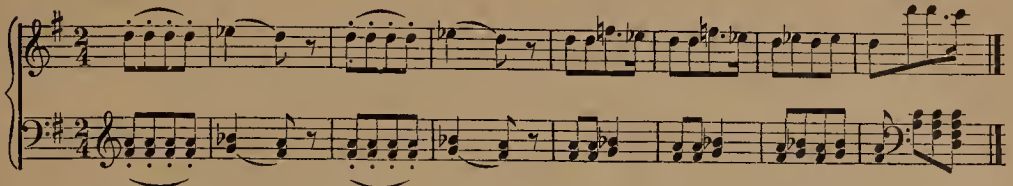
J. Bellak.



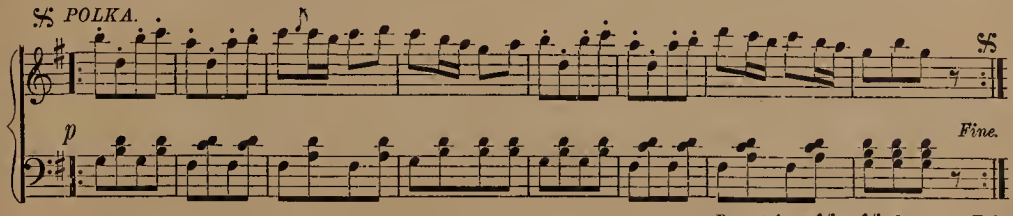
SLUMBER POLKA.

F. BEYER.

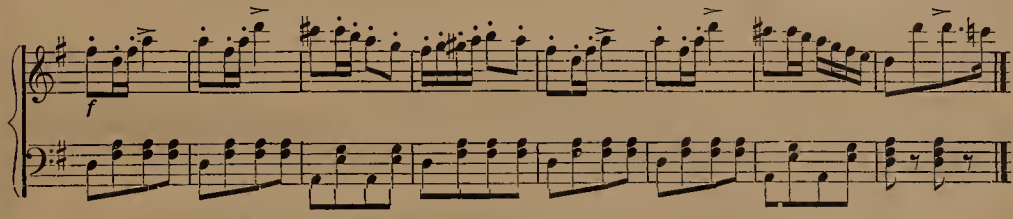
INTRODUCTION.



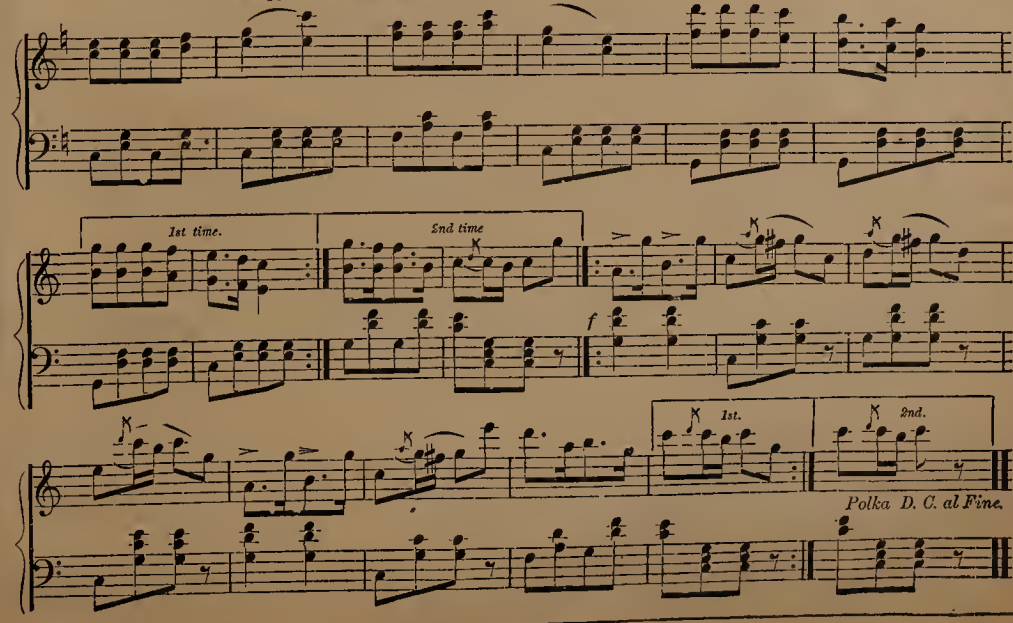
𝄋 *POLKA.*



Repeat from 𝄋 to 𝄋, then go to Trio.

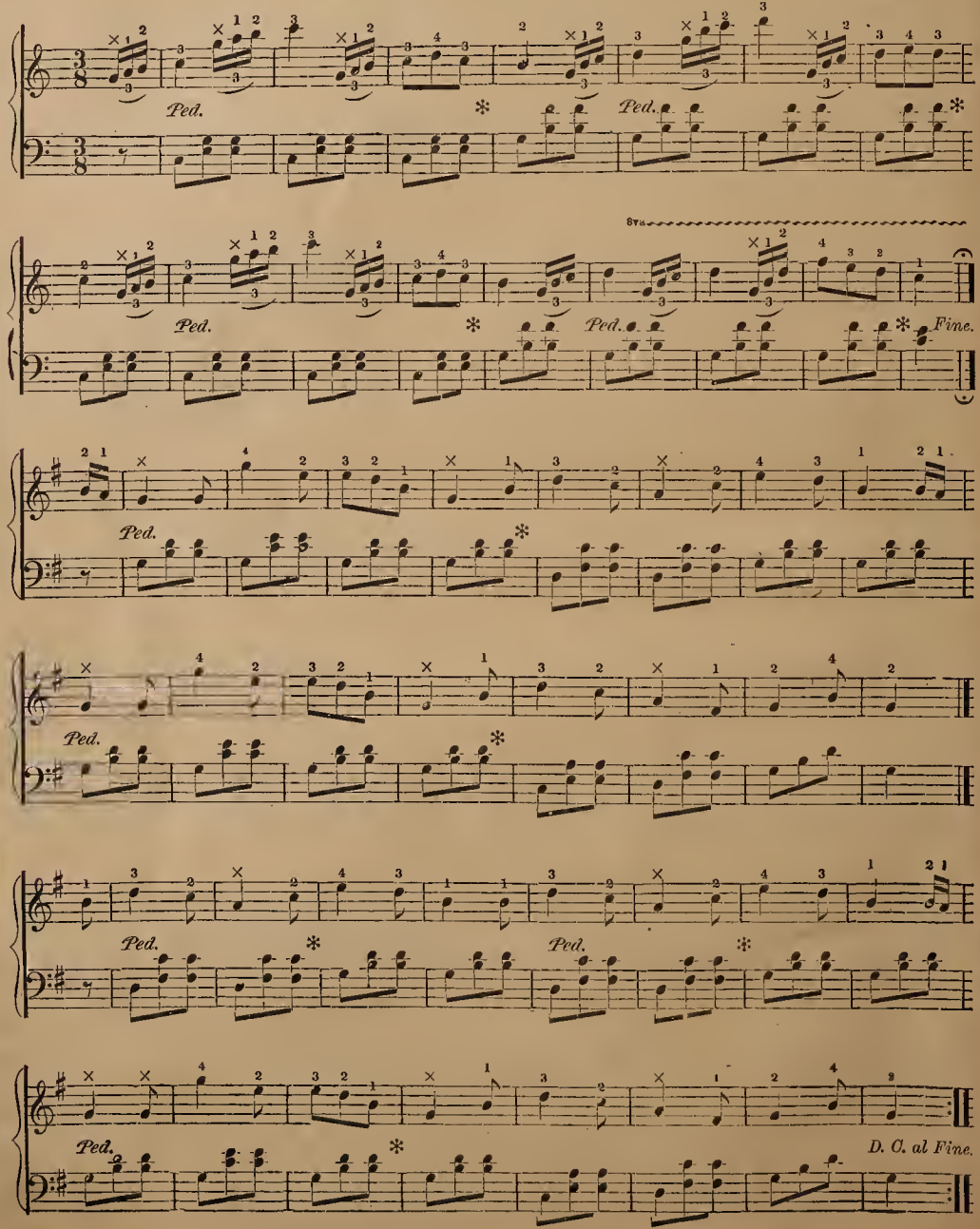


TRIO. "I am tired and sleepy; I am worn out!"

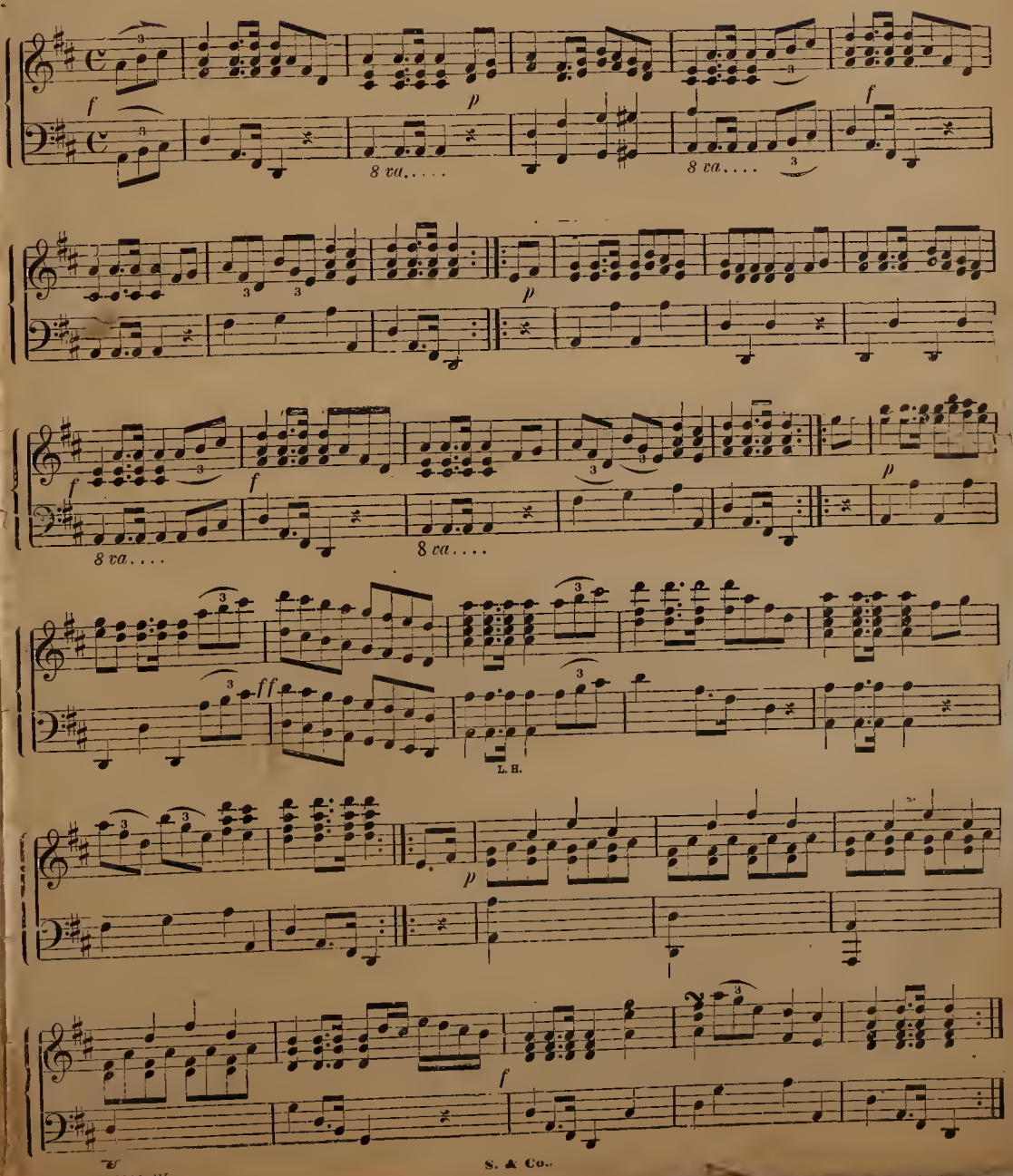


MIDNIGHT-HOUR WALTZ

J. BELLAK.



TITUS MARCH.



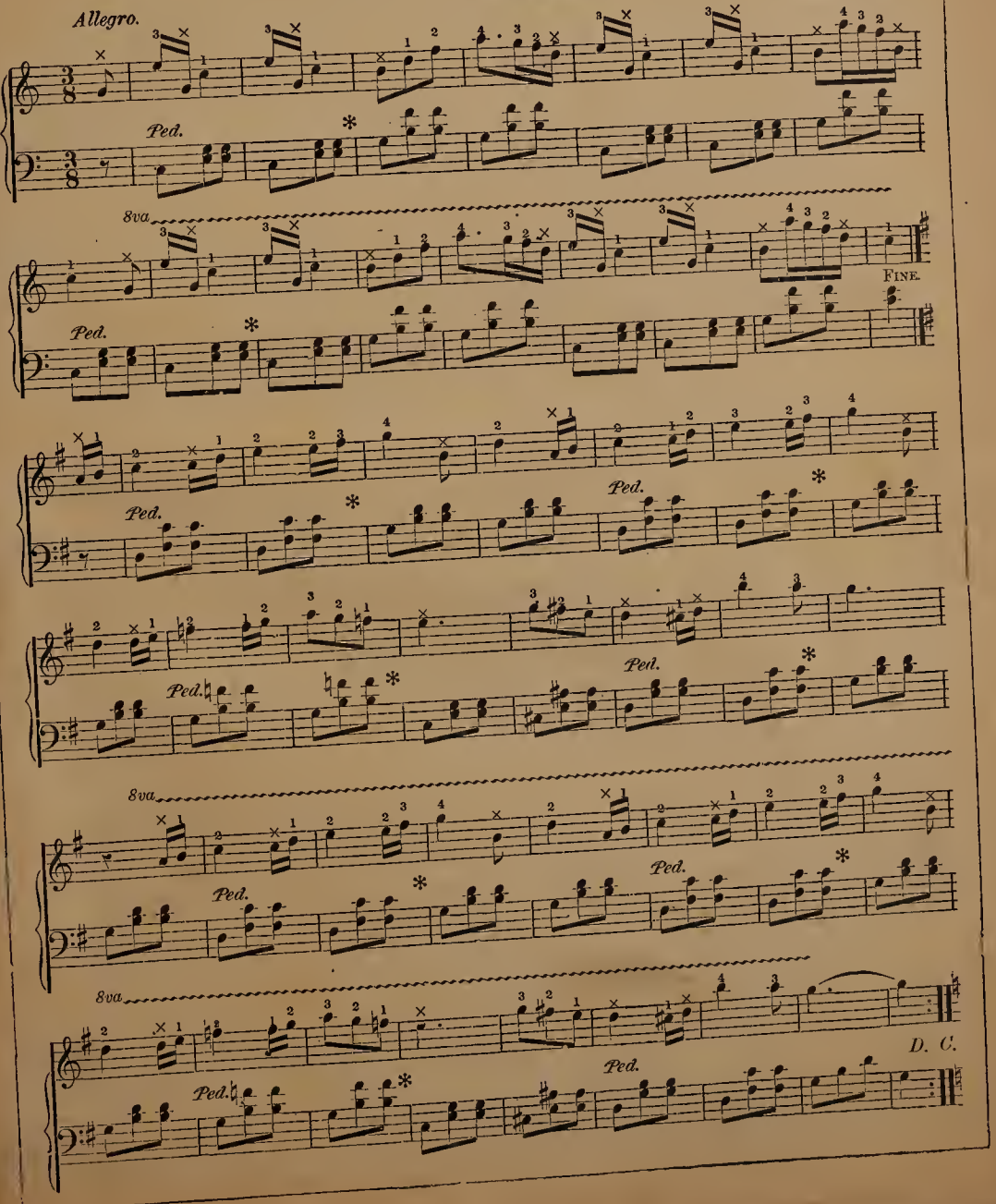
DICTIONARY

OF ITALIAN, FRENCH, GERMAN, ENGLISH AND OTHER MUSICAL TERMS.

A (*Italian*), by, for, [ment.
ACCELLERANDO, (*It*) accelerating the movement.
ACCOMPANIMENT, a part added to a principal one by way of enhancing the effect of the composition.
ADAGIO, (*It.*) a very slow degree of movement.
ADAGISSIMO, (*It.*) extremely slow.
AD LIBITUM, (*Latin*), at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or, that he is at liberty to introduce whatever embellishment his fancy may suggest.
AFFETTUOSO, (*It*) affectionate, tender.
AGITATO, CON AGITAZIONE (*It.*) with agitation; anxiously. [style of.
ALLA, ALLE, ALLA, (*It.*) to the; *sometimes*, in the
ALLEGRAMENTE, (*It.*) with quickness.
ALLEGRETTO, (*It.*) somewhat cheerful, but not so quick as *allegro*.
ALLEGRETTO SCHERZANDO, (*It.*) moderately playful and vivacious.
ALLEGREZZA, (*It.*) joy; as *con allegrezza*, joyfully, animatedly.
ALLEGRISSIMO, (*It.*) extremely quick and lively.
ALLEGRO, (*It.*) quickly, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, *allegro agitato*, quick, with anxiety and agitation, &c.
AL SEGNO, AL SEG, or the character 𝄋, signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark 𝄐 over a double bar.
ANDANTE, (*It.*) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
ANDANTINO. (*It.*) somewhat slower than *andante*.
ANIMATO, CON ANIMA, ANIMOSO, (*It.*) with animation, in a spirited manner.
A PIACERE, A PIACIMENTO, (*It.*) at the pleasure of the performer.
APPOGGIATURA, (*It.*) a note of embellishment, generally written in a small character.
APPOGGIATO, (*It.*) droll, leaned now
ARIA, (*It.*) an air.
ARIOSO, (*It.*) in the style of an air.
ARPEGGIANDO, } (*It.*) Passages formed of the
ARPEGGIATO, } notes of chords taken in
ARPEGGIO, } rapid succession, in imitation of the harp, are said to be *Arpeggio*.
ASAI, (*It.*) very; extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.
A TEMPO, } (*It.*) in the regular time.
A TEM.
A TEMPO GIUSTO, (*It.*) in strict and equal time.
ATTACCA, ATTACCA SUBITO. (*It.*) implies that the performer must directly commence the following movement.
BALLATA, a short and familiar song.
BARCAROLLE. (*It.*) airs sung by the Venetian gondoliers or boatmen.
BEAT, the principal graces in music.
BEN, (*It.*) well; as, BEN MARCATO, (*It.*) well marked. This expression indicates that the passage must be executed in a clear, distinct and strongly accented manner.
BIS, (*Lat.*) twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed twice.
BRILLANTE, (*It.* and *Fr.*) an expression indicating a showy and sparkling style of performance.
BRIO, } (*It.*) with brilliancy and spirit.
CON BRIO, }
BRISE, (*Fr.*) sprinkled, broken into arpeggios.
CADENCE, a close in melody or harmony; an ornamental and extemporaneous passage introduced at the close of a song or piece of music.
CADENCE, (*Fr.*) a chaise; also, a cadence in harmony; as *cadence parfaite*, a perfect cadence; *cadence rompue*, an interrupted cadence.
CADENZA, (*It.*) a cadence, or close at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment. [and quickness.
CALANDO, (*It.*) gradually diminishing in tone
CALORE, (*It.*) warmth, warmth and animation.
CANON, (*It.*) a canon, or catch for several voices or instruments.
CANON, a species of uninterrupted imitation.
CANTABILE, (*It.*) in a graceful and singing style.
CANTANTE (*It.*) a part to be executed by the voice.
CAPELLA, ALLA, (*It.*) in the church style.
CAPO, (*It.*) the head, or beginning.
CAPRICCIO, (*It.*) a fanciful and irregular species of composition. [humorous character.
CATCH, a vocal piece in several parts, of a
CAVATINA, (*It.*) an air of one movement or part only, occasionally preceded by a recitative.
CHANT, (*Fr.*) a song or melody; the vocal part.
CHE, (*It.*) than; as, *poco più che andante*, rather slower than *andante*.
CHROMATIC, proceeding by semitones, or formed by means of semitones.
CODA, (*It.*) A few bars added at the close of a composition, beyond its natural termination.
COLLA PARTE, (*It.*) implies that the accompanist must follow the principal part in regard to time.
CON, (*It.*) with; as, *con espressione*, with expression; *con brio*, with brilliancy and spirit.
CONCENTO, (*It.*) concord, agreement. A selection of pieces is sometimes so called.
CONCERTO, (*It.*) a composition intended to display the powers of some particular instrument with orchestral accompaniments.
CON DOLCEZZA, (*It.*) with sweetness.
CON DOLCE, (*It.*) mournfully, with pathos.
CON GRAVITA, (*It.*) with gravity.
CON GRAZIA, (*It.*) with grace.
CON GUSTO, GUSTOSO, (*It.*) with taste.
CON IMPETO, (*It.*) with impetuosity.
CON MOTO, (*It.*) in an agitated style, with spirit.
CON SPIRITO, (*It.*) with quickness and spirit.
CRESCENDO, or CRES., (*It.*) with a gradually increasing quantity of tone.
DA, (*It.*) by.
DA CAPO, or D. C., (*It.*) from the beginning; an expression which is often written at the end of a movement, to indicate that the performer must return to, and finish with the first strain.
DAL, (*It.*) by; as *dal segno*, from the sign; a mark of repetition.
DECRESCENDO, (*It.*) gradually decreasing in quantity of tone.
DELICATEZZA, (*It.*) delicacy; as *con delicatezza*, with delicacy of expression.
DELICATO, (*It.*) delicately.
DIATONIC, (*Greek*) naturally; that is, according to the degrees of the major or minor scale, or by tones and semitones only.
DILUENDO, (*It.*) a gradual dying away of the tone till it arrives at extinction.
DIMINUENDO, or DIM., (*It.*) implies that the quantity of tone must be gradually diminished.
DI MOLTO, (*It.*) an expression which serves to augment the signification of the word to which it is united; as, *allegro di molto*, very quick.
DIVERTIMENTO, (*It.*) a short, light, composition, written in a familiar and pleasing style.
DOLCE, or DOL, (*It.*) implies a soft and sweet style.
DOLCEZZA, or CON DOLCEZZA, (*It.*) with sweetness and softness.
DOLCEMENTE, (*It.*) in a sweet and graceful style.
DOLOROSO, (*It.*) indicates a soft and pathetic style.
E, (*It.*) the Italian conjunction, *and*; as, *flauto e violino*, flute and violin; *nobilemente ed animato*, with grandeur and spirit.
ELEGAMENTE, } (*It.*) with elegance.
ELEGANTE, }
ELEGANZA, (*It.*) with elegance, gracefully.
ENERGICO, CON ENERGIA, ENERGICAMENTE, (*It.*) with energy.
ESPRESSIVO, or CON ESPRESSIONE, (*It.*) with expression.
ESTRAVAGANZA, (*It.*) extravagant and wild as to composition and performance. [tion.
FACILITA, (*It.*) a facilitation, an easier adaptation.
FANTAISIE, (*Fr.*) a species of composition in which the author gives free scope to his ideas, without regard to those systematic forms which regulate other compositions.
FINALE, the last piece of any act of an opera, or of a concert, or the last movement of a symphony or sonata in the German style.
FINE, (*It.*) the end.
FORTE, or FORTE, or simply *f*., (*It.*) loud.
FORTISSIMO, or *ff*, (*It.*) very loud.
FORZANDO, or FORZ, or *fz*, implies that the note is to be marked with particular emphasis or force.
FUOCO, CON, (*It.*) with intense animation.
FURIOSO, or CON FURIA, (*It.*) with fire.
GAILEMENT, (*Fr.*) in a cheerful and lively style.
GALLOPADE, (*Fr.*) a galop; a quick, German dance tune.
GALOP, (*Fr.*) } a quick species of dance, gener-
GALOPPE, (*Fr.*) } ally in 2-4 time
GIUSTO, (*It.*) in just and exact time.
GLISSANDO, (*It.*) to slide.
GRACES, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appo giatura*, the *turn*, and the *shake*.
GRANDIOSO, (*It.*) in a grand and elevated style.
GRAN GUSTO, (*It.*) in an elevated, grand style.
GRAVAMENTE, (*It.*) dimnified and solemn.
GRAVE, (*It.*) the slowest degree of movement; also, a deep, low pitch in the scale of sounds.
GRAVITA, (*It.*) gravity; as, *con gravita*, with gravity.
GRUPPETTO, (*It.*) a group of notes; a turn.
GRUPPO, (*It.*) a turn, or grace.
GUSTO, GUSTOSO, or CON GUSTO, (*It.*) with [grace, elegantly.
IL, (*It.*) the.
IMITAZIONE, (*It.*) an imitation.
IMPETUOSO, (*It.*) with impetuosity, impetuously.
IMPROMPTU, (*Fr.*) an extemporaneous production. [pareously
IMPROVISARE, (*It.*) to compose or sing extem-
IN, (*It.*) in; as, *in tempo*, in time. [ment.
INNOCENTE, INNOCENTEMENTE, (*It.*) is an artless and simple style.
INTERLUDE, an intermediate strain or movement.
INTRADA, } (*It.*) a short, introductory
INTRODUZIONE, } movement.
ISTESSO, (*It.*) the same; as, *istesso tempo*, the same time.
LARGHETTO, (*It.*) indicates a time slow and measured in the movement, but less so than
LARGHISSIMO, (*It.*) extremely slow. [*Largo*.
LARGO, (*It.*) a very slow and solemn degree of movement.
LEGATO, (*It.*) is a smooth and connected manner.
LEGATISSIMO, (*It.*) exceedingly smooth and connected.
LEGEREMENT, (*Fr.*) with lightness and gayety.
LEGGIARDO, (*It.*) light, gentle.
LEGGIERAMENTE, (*It.*) lightly, gently.
LEGGIERO, or CON LEGGIEREZZA, (*It.*) with lightness, or facility of execution.
LEGGIERISSIMO, (*It.*) with the utmost lightness and facility.
LENTANDO, (*It.*) with increasing slowness.
LENTEMENTE, (*It.*) in slow time.
LENTO.
LIAISON, (*Fr.*) smoothness of connection; also, a bind or tie.
LOCO, (*It.*) This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after *8va alta*, or *8va bassa*.
MA, (*It.*) but; as, *allegro ma non troppo*, quick, but not too much so.
MAESTOSO, (*It.*) with majestic and dignified expression.
MAIN, (*Fr.*) the hand; as, *main droite*, *main gauche*, or *M.D.*, *M.G.*, the right and left hand in piano music.
MARCATO, (*It.*) in a marked and emphatic style.
MARCIA, (*It.*) a march.
MARZIALE, (*It.*) in a martial style.
MÉLANGE, (*Fr.*) a composition founded on several favourite airs; a medley.
MEME, (*Fr.*) the same; as, *meme movement*, in the same time.
MESTO, (*It.*) mournfully, sadly, pathetically.
MESTOSO, (*It.*) sadly, pensively.
METRONOME, (*Fr.*) an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be shortened or lengthened at pleasure.
MEZZO, (*It.*) in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.
MEZZO CARATTERE, (*It.*) implies a moderate degree of expression and execution. [quickness.
MODERATO, (*It.*) with a moderate degree of
MOLTO, (*It.*) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow
MORCEAU, (*Fr.*) a piece of musical composition of any kind.
MORDENTE, (*It.*) a beat or transient shake.
MORENDO, (*It.*) gradually subsiding in regard to tone and time; dying away.
MOSSO, (*It.*) movement; as, *più mosso*, with more movement, quicker.
MOTO, or CON MOTO, (*It.*) with agitation.
MOVIMENTO, (*It.*) time, movement.
NOBILE.
NOBILMENTE, } (*It.*) with nobleness, grandeur.
NOTTURNO, (*It.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.
O, (*It.*) or; as, *flauto o violino*, flute or violin.
OBLIGATO, or OBLIGATI, (*It.*) is part or parts of a composition, indispensable to its just performance, and which, therefore, cannot properly be omitted.
OTTAVA, or 8va, (*It.*) an octave This word is generally joined with *alta* or *basso*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASSIONATE, (*It.*) in an impassioned manner.
PATETICO, (*It.*) pathetically.
PATHETIQUE, (*Fr.*) pathetic.
PASTORALE, (*It.*) a soft and rural movement.
PEDALE, (*It.*) a pedal, or stationary bass. In piano music this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO, PERDENDOSI, or PERDEN., (*It.*) implies a gradual diminution, both in the quantity of tone and speed of movement.
PEU, (*Fr.*) a little.
PHRASE, a short musical sentence, containing an incomplete idea.
PIACERE, (*It.*) will, pleasure; as, *a piacere*, at the performer's pleasure in regard to time.
PIANISSIMO, or *pp*, (*It.*) extremely soft.
PIANO, or *p*, (*It.*) soft.
PIU, (*It.*) an adverb of augmentation; as, *più presto*, quicker; *più piano*, softer.
PLANTIVO, (*Fr.*) expressively, plaintively.
PLUS, (*Fr.*) more; as, *plus animé*, with greater animation.
POCO, (*It.*) a little, rather, somewhat; as, *poco* [more or less quick; *poco piano*, somewhat soft.
POCO A POCO, (*It.*) by degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.
POI, (*It.*) then; as, *piano poi forte*, soft, then loud.
POLACCA, (*It.*) } a slow, Polish dance, in 3-4
POLONAISE, (*Fr.*) } time, of a peculiar rhythm.
POLONOISE, (*Fr.*) cal construction, as the melodial members usually terminate on the third quaver beat of the bar.
POMPOSO, (*It.*) in a grand and pompous manner.
PORTAMENTO, (*It.*) the manner of sustaining and conducting the voice; a gliding from one note to another.
POSSIBILE (*It.*) possible; as, *più forte possibile*, as loud as possible.
POTPOURRI, (*Fr.*) a fantasia on favourite airs.
PRECIPITATO, (*It.*) in a hurried manner.
PRECISIONE, (*It.*) with precision, exactitude.
PRELUDIO, (*It.*) a prelude, or introduction.
PREMIERE, (*Fr.*) first; as, *première fois*, first time
PRESTISSIMO, (*It.*) the most rapid degree of movement.
PRESTO, (*It.*) very quick.
PRIMO, (*It.*) first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.
QUADRILLE, (*Fr.*) a French dance.
QUASI, (*It.*) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.
QUIETO, (*It.*) with calmness or repose; quietly.
RADDOLCENDO, } (*It.*) with augmented soft-
RADDOLCENTE, } ness.
RALLENTANDO, (*It.*) implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of the tone.
RAPIDO, (*It.*) rapidly.
REFRAIN, (*Fr.*) a burden, or last end of a song.
RINFORZANDO, RINFORZATO, or *rfz*, or *rf*., (*It.*) with additional tone and emphasis.
ROMANCE, (*Fr.*) a short, lyric tale, set to music:
ROMANZA, (*It.*) } or a simple and elegant melody suitable to such words.
RONDEAU, (*Fr.*) a composition of several strains
RONDO, (*It.*) } or members, at the end of each of which the first part is repeated.
RITENENTE, RITENUTO, (*It.*) a keeping back or decrease in the speed of the movement.
SCHERZANDO, SCHERZANTE, SCHERZOSO, or SCHERZ, (*It.*) in a light, playful, and sportive manner.
SEGNO, or 𝄋, (*It.*) a sign; as, *al segno*, return to the sign; *dal segno*, repeat from the sign.
SEGUE, SEGUITO, (*It.*) now follows; or, as follows; as, *segue il coro*, the chorus follows; *segue la finale*, the *finale* now follows. It is also used in the sense of, *in similar or like manner*, to show that a subsequent passage is to be played like that which precedes it.
SEMPLICE, SEMPLICEMENTE, (*It.*) with simplicity, artlessly.
SEMPRE, (*It.*) always; as, *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre più forte*, continually increasing in force
SERIOSO, (*It.*) in a serious style.
SERPEGGIANDO, (*It.*) gently and silently creeping onward, quietly advancing.
SFORZATO, SFORZANDO, or *sf*., (*It.*) implies that a particular note is to be played with emphasis.
SICILIANA, (*It.*) a movement of a slow, soothing, pastoral character, in 6-8 time, resembling a dance peculiar to the peasantry of Sicily.
SINFONIA, (*It.*) a symphony or orchestral composition in many parts.
SLENTANDO, (*It.*) a gradual diminution in the time or speed of the movement.
SMORZANDO, (*It.*) a gradual diminution as to tone.
SOAVE, (*It.*) in a soft, sweet and delicate style
SOGGETTO, (*It.*) the subject or theme.
SOLI, plural of SOLO, (*It.*) implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SOLO, SOLA, (*It.*) alone; a composition, or even a passage, for a single voice or instrument.
SONATA, (*It.*) a composition consisting of several
SONATE, (*Fr.*) } movements, generally for a single principal instrument, with or without accompaniments.
SOSTENUTO, or SOST., (*It.*) sustained, continuous in regard to tone.
SPIRITO, CON SPIRITO, (*It.*) with spirit.
SPIRITOSO, (*It.*) with great spirit.
STACCATO, (*It.*) implies that the notes are to be played distinct, and detached from one another.
STRETTA, (*It.*) hurried.
STESSO, (*It.*) the same.
SUBITO, (*It.*) quickly; as, *volti subito*, turn quickly
SUITE (*Fr.*) a series, a collection; as, *une suite de pièces*, a series of lessons.
SYNCOPATE, (*It.*) in a constrained and syncopated style.
SYNCOPATION, the connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both; as is placed consonant, and produces a peculiar effect
TACET, (*Lat.*) implies that during a movement or part of a movement, some particular instrument is to be silent; as, *flauto tacet*, the flute is not to play.
TANTO, NON, (*It.*) not so much; not too much.
TARDO, (*It.*) slowly, in a dragging manner.
TEM, (*It.*) an abject or theme.
TEMPESTOSO, (*It.*) in a tempestuous manner.
TEMPO COMODO, (*It.*) in a convenient degree of movement.
TENDIMENT, (*Fr.*) affectionately, tenderly.
TENERAMENTE, TENERO, or CON TENEREZZA, (*It.*) tenderly.
TENUTO, or TEN, (*It.*) implies that a note or notes must be sustained or kept down the full time.
THEME, (*Fr.*) a subject.
TIMOROSO, (*It.*) with timidity and awe.
TRANQUILLO, TRANQUILLAMENTE, or CON TRANQUILLEZZA, (*It.*) tranquilly, composedly.
TREMENDO, (*It.*) with a tremendous expression, horribly.
TREMANDO, } (*It.*) implies the relation of a note
TREMOLATE, } or chord with great rapidity, so
TREMOLO, } as to produce a tremulous kind of motion.
TRILLANDO, (*It.*) a succession of shakes on different notes.
TRILLE, (*Fr.*) }
TRILLO, (*It.*) } a shake.
TRIO, (*It.*) a piece for three voices or instruments. This term often denotes a second movement in a waltz, march, minuet, etc., which always leads back to a repetition of the first or principal movement.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA, FORZA, (*It.*) with the utmost vehemence; as loud as possible.
TUTTI, (*It., plural*) all; a term used to point out those passages where all the voices or instruments, or both, are to be introduced.
UN, (*It.*) a; as, *un poco*, a little.
VALSE, (*It.*) } a waltz.
WALZ, (*Ger.*) }
VELOCE, or CON VELOCITA, (*It.*) in rapid time.
VELOCISSIMO, (*It.*) with extreme rapidity.
VIBRANTE, (*It.*) a peculiar manner of touching the keys of the piano.
VIGOROSO, VIGOROSAMENTE, (*It.*) boldly, vigorously.
VISTAMENTE, (*It.*) } with quickness.
VITE, (*Fr.*) }
VIVACE, VIVAMENTE, or CON VIVACITA, (*It.*) with briskness and animation.
VIVACISSIMO, (*It.*) with extreme vivacity.
VIVACITA, (*It.*) vivacity.
VIVO, CON VIVEZZA, (*It.*) animated, lively.
VOCE, (*It.*) the voice.
VOLANTE, (*It.*) in a light and rapid manner.
VOLTA, (*It.*) time of playing a movement; as, *prima volta*, the first time of playing, &c.
VOLTA SUBITO, or V. S., (*It.*) turn over the page quickly.

FILLE DU REGIMENT.

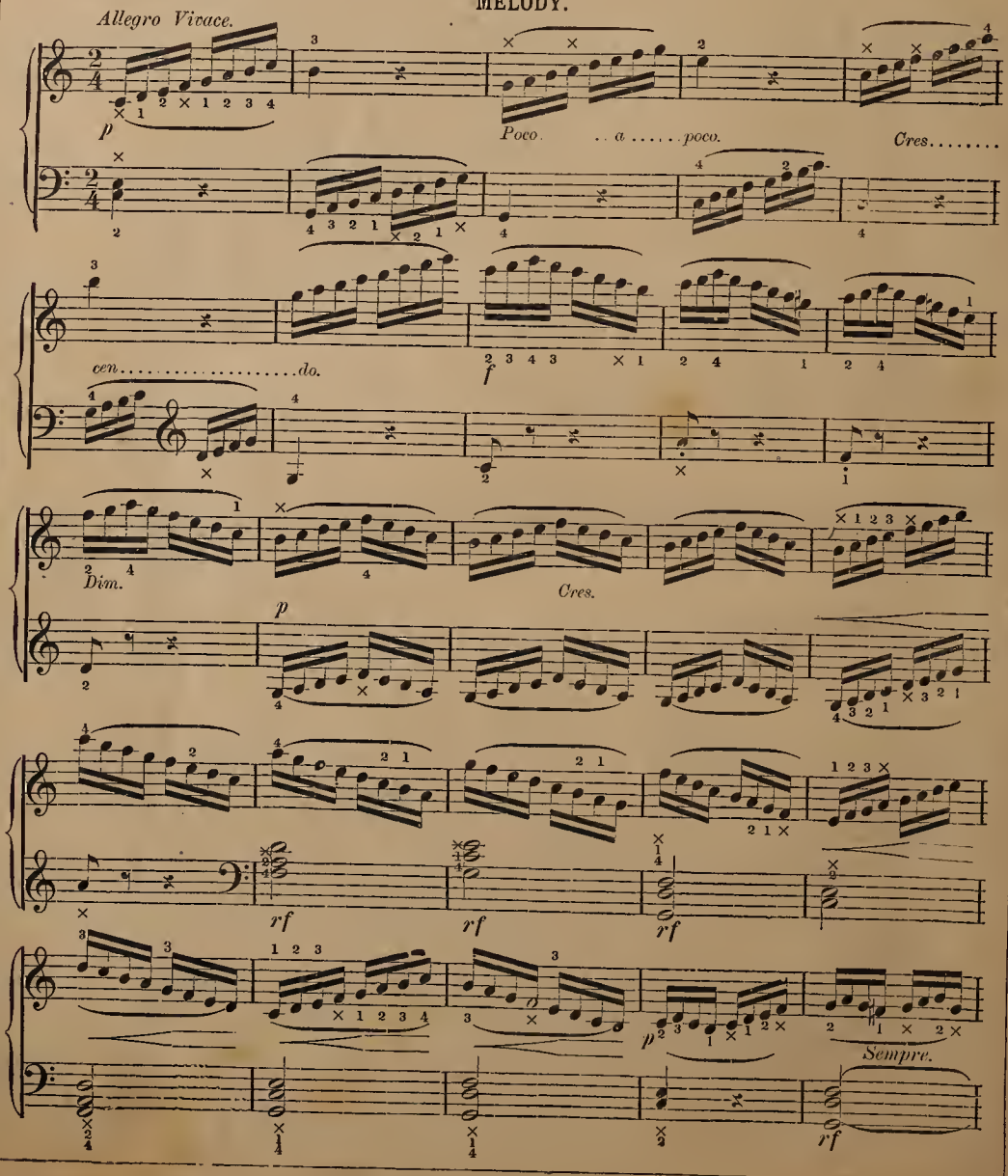
J. BELLAK.

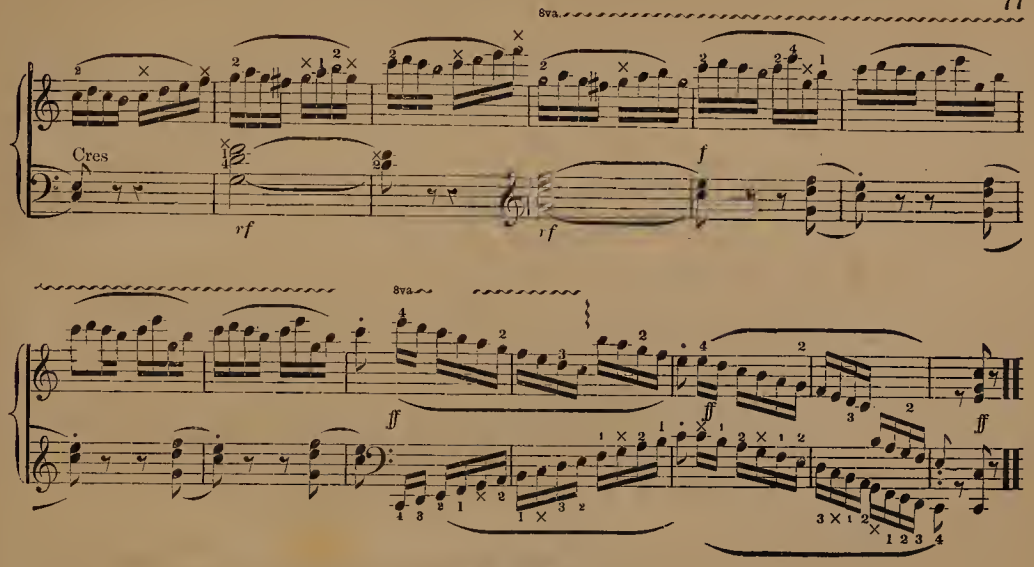


AMUSEMENT.

The following is a Study, intended to bring the scale of C into practical use,—with marks of expression, to enable the pupil to form a musical taste. Particular attention should be given to the *time, rests,* and expression marks. Play this piece in the slowest time, striking each note strong, lifting the hand from the key-board at all resting places, and separating well the fingers. The time may be increased after having learned to play it slowly. *Count aloud four in a measure.*

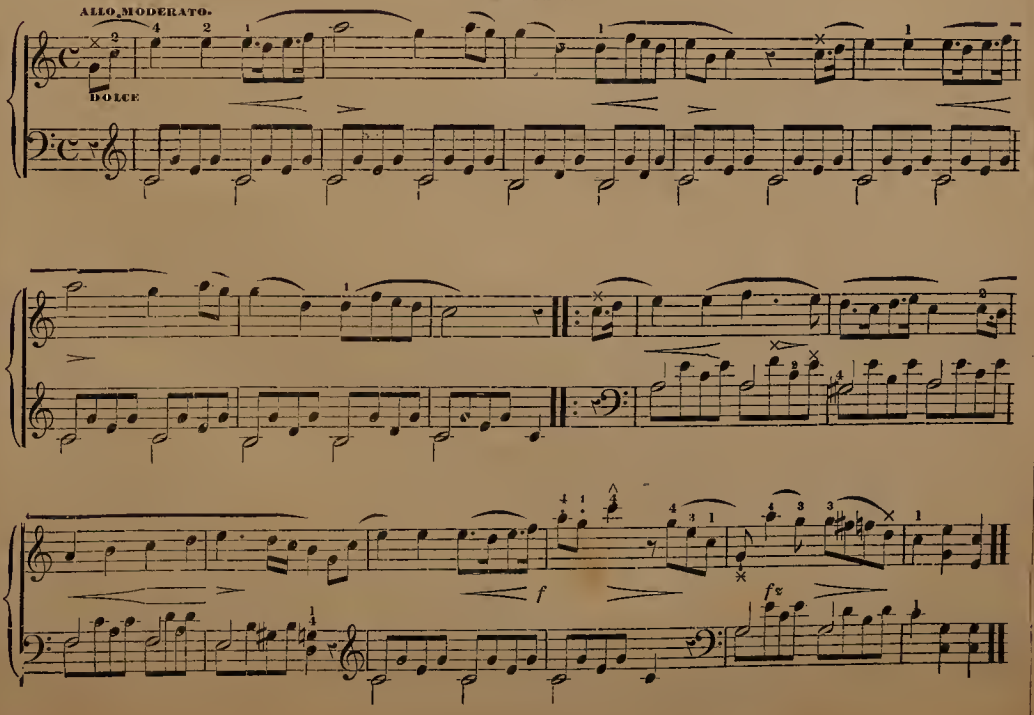
MELODY.





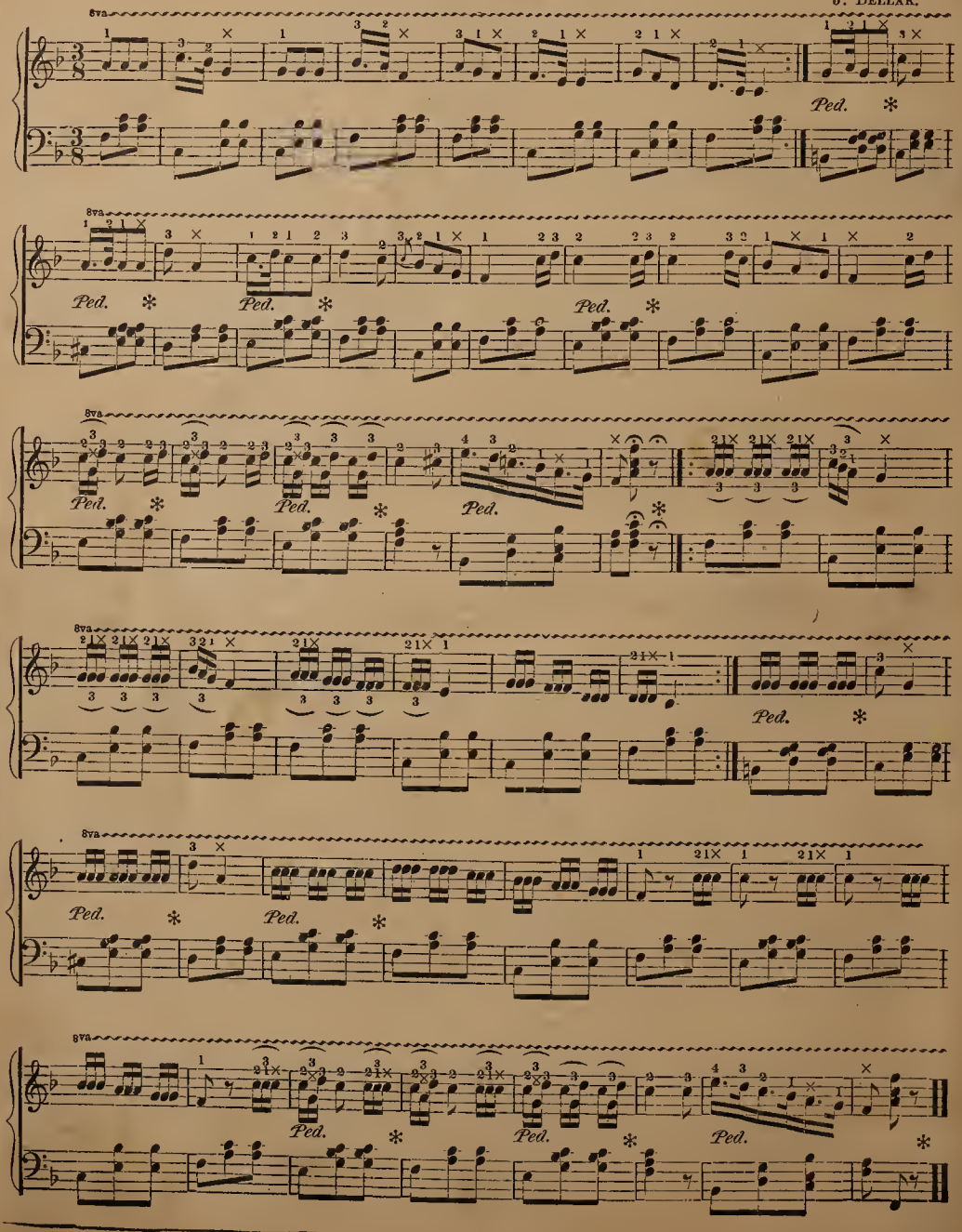
AMUSEMENT.

MELODY.

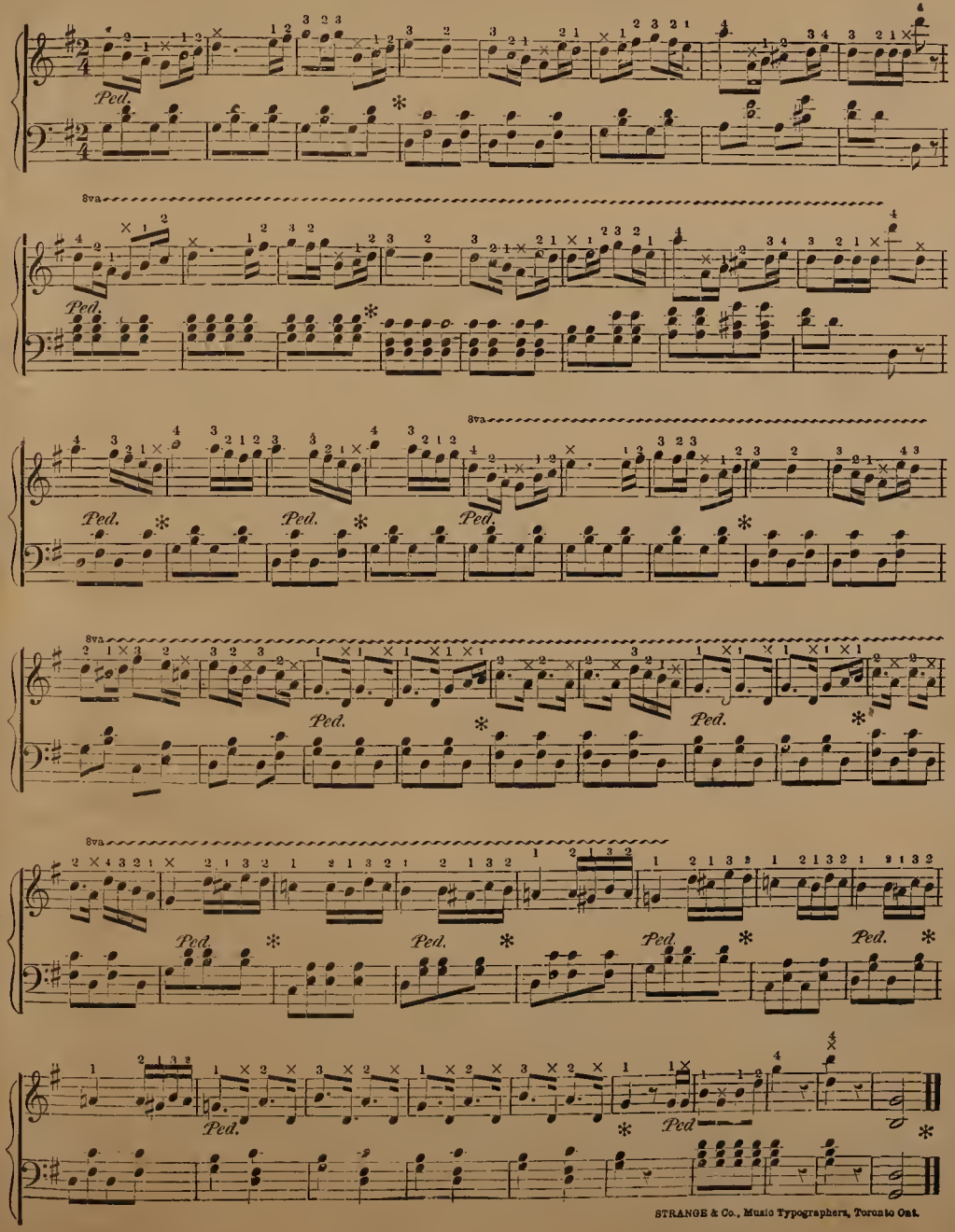


OVER THE SUMMER SEA.

J. Bellak.

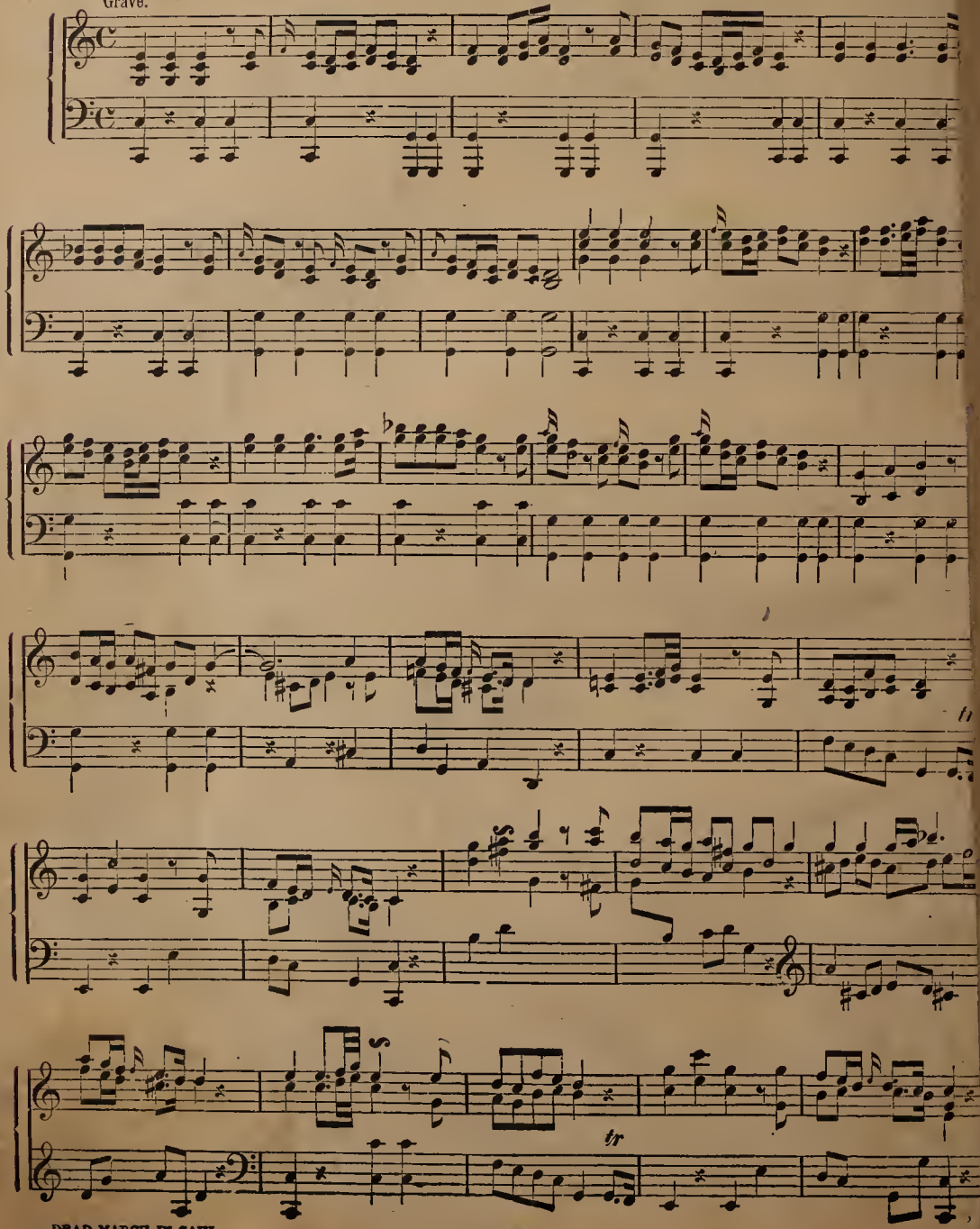


MASSANIELLO QUICKSTEP.



STRANGE & Co., Music Typographers, Toronto Ont.

DEAD MARCH IN SAUL.

HANDEL.

Grave.